Saito TRADITIONAL AIKIDO VOL.2

Traditional

Aikido

SWORD · STICK · BODY ARTS

VOL.2 ADVANCED TECHNIQUES

by Morihiro Saito · 8th dan

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TRADITIONAL Aikido

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As taught by the Founder to the Author, Aikido is an extremely efficient and versatile martial art. It does not rely upon a weapon or weapons but shows that the body movements are the same whether one holds a weapon or not.

The term riai means, literally, a blending of truths. By understanding Aikido through riai, one sees that the taijutsu techniques were developed from movements using the sword. Therefore, training with the sword will develop taijustu technique.

The Founder said that a weapon should be used as an extension of the body. However, he stressed that one should not develop a dependence upon a particular weapon. To build this feeling, one should practice the basic exercises of ken and jo suburi, tai no henko, and kokyu dosa consistently. A good understanding of these basic exercises will enable the practitioner to move smoothly and surely with or without weapons.

Explanations have purposely been kept at a minimum to encourage the reader to use the book as a guide to developing understanding through practice.

About the Author

Mr. Morihiro Saito was born in Ibaraki Prefecture in March of 1928. In July of 1946, he met and became the student of Professor Morihei Ueshiba, the founder of Aikido, at the Ibaraki Outdoor Dojo in Iwama. He lived at the dojo and worked hard for the Founder even though he held a regular job. So complete was his desire to learn Aikido and his devotion to the Founder, that after his marriage, instead of a honeymoon trip, he left his bride to train with Professor Ueshiba.

At the New Year Celebration in 1959 he became an instructor at the Main Headquarters Dojo in Tokyo. Through his Sunday morning practices at the Headquarters Dojo, he attracted many students by his personal character and enthusiasm for Aikido.

He became head of the Ibaraki Dojo in April of 1969 after the death of the Founder. Together with his wife, he also cares for the Aiki Shrine next to the dojo. In addition, he also regularly instructs at Kanagawa, Ibaraki, Iwate, and Tohoku Gakuin Universities, the Miyagi Branch Dojo and the Japan Self Defense Force Army Weapons School in Tsuchiura. Other Aikido groups in Japan and from abroad also come to the Ibaraki Dojo for instruction.

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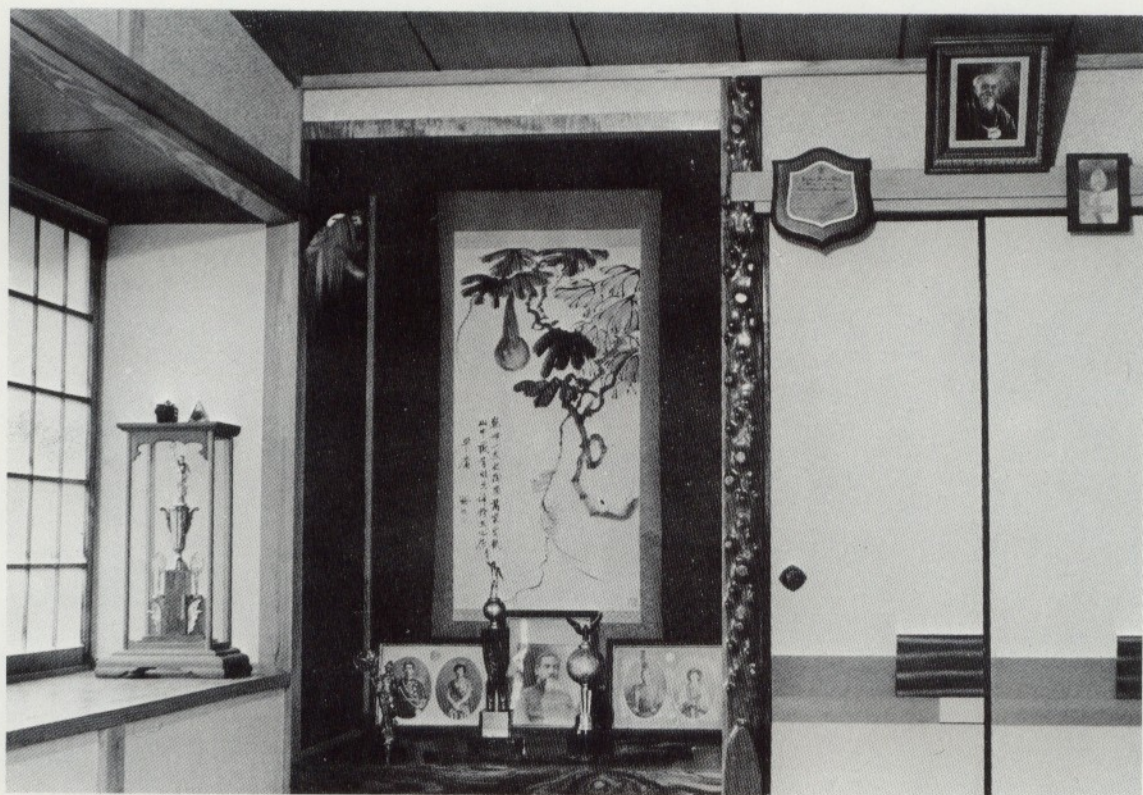
Traditional

AIKIDO

SWORD · STICK
AND BODY ARTS

VOL. 2 **ADVANCED TECHNIQUES**

MORIHIRO SAITO

まえがき

前巻では，剣・杖の基本的な練習法と体術との理合について説明しました。本書は開祖の残された組太刀を基に，応用と変化を説明し，組杖，更に杖と体術，体術と剣，剣と杖と云うように，その理合を広げて説明することにしました。

合気道の組太刀には，合気の原則による体捌きが包含されています。従って，組太刀の途中いずれの部分からでも即体術に変化することが可能とされています。組杖も同じことが云えます。これ等の組太刀・組杖の場合，剣・杖を意識し過ぎると体術に移行することに困難が生じます。それ故に特に本書では一目瞭然に何人にも習得出来るよう写真で細かに説明することにしました。合気道の指導者を志す者には必須の教書とも云い得るでしょう。私は，前巻と本書および予定している第三巻によって，合気道の真理を正しく広く理解していただくことを念願して止みません。

本書発行に際しては，養神館道場塩田剛三館長ならびに合気道本部道場師範西尾昭二先生並びに小林康男先生より，演武中の写真を提供していただきました。衷心よりお礼申し上げます。第一巻に引続き，茨城道場の稲垣繁実，梅沢正家両君のご協力に対しても厚くお礼申し上げる次第です。

昭和48年 9 月15日

斉藤守弘

茨城県西茨城郡岩間町吉岡26番地
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FOREWORD

The previous book covered the relationships between the basic techniques and practice methods of jō, ken, and taijutsu. This volume explains the application and variations of the basic kumitachi as developed by the founder, Professor Morihei Ueshiba. Also the concept of Riai has been expanded to include kumijo and relationships between jō and taijutsu, taijutsu and ken, and ken and jō.

In Aikidō, the kumitachi contain body movements according to the principles of Aiki. It is possible at any time during the kumitachi to change to taijutsu. The same holds true for the kumijō. However, it will be very difficult to switch to taijutsu, if one is dependent upon jō or ken. Therefore, for easier understanding the explanations have been made by use of detailed photographs. If the aim of the reader is to instruct in Aikidō, then this book should be considered necessary.

I sincerely hope that the first volume, this book, and the third intended volume will help the reader to broaden his understanding and correctly grasp the principles of Aikidō.

In the publication of this book, the cooperation of Sensei Gōzō Shiota of the Yōshinkan Dōjō, Sensei Shōji Nishio of Aikidō Headquarters Dōjō and Sensei Yasuo Kobayashi, through their donation of photographs, is deeply appreciated. I would also like to thank Shigemi Inagaki and Masaie Umezawa of the Ibaraki Dōjō for their participation in this book as well as in the previous one.

September 15, 1973

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Nishi Ibaraki Gun, Ibaraki Ken
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第二巻 目　次

3 杖・体術の理合（体術に対する杖捌き）

(Jō and Taijutsu Relationships)

4 杖・剣の理合（剣に対する杖捌き）

(Jō and Ken Relationships)

剣・杖・体術と体捌き

稽古に先だち特に申し述べることは，小手先だけの剣，杖および体術の技にならないよう心掛ることである。それには余り手を使わずいわゆる体捌きにより相手をくずし，巻き込む，倒す等の基本を練習すべきである。

一般に云われる如く合気道は「徒手が主体である」と云うかわりに，ここでは「体捌きが主体である」と云い換えて話しを進めることにする。徒手と云うことは何も持たないことの意味であって，剣・杖を持ってもそれにとらわれず，吾身の一部分として扱い得た者がなし得る程の技であろう。合気道では，徒手であるかないかは，物を現実に持っているかいないかの相違だけである。「理合」の説明（第一巻）でお判りのように，技術的には剣の動き，杖の動き，体術の動きは三者一体になっているのである。本書を最後までお読みいただけば，更に別の関連性にお気付きになると思う。例えば，自分が杖を持ち相手が剣で打ち込んできた場合，武道であるからにはそれを制しなければならない。然し又，自分が剣を持ち相手が杖で突いてきた場合にもやはり制

（写真は両肩取り体捌き）　①　②　③

Ken, Jō, Taijutsu, and Body Movements

Before practice, it is important to mention that ken, jō, and taijutsu techiques are not intended to be done with just the hands. Therefore, one should not use the hands too much but practice as the basis of technique body movements that will turn, throw, or upset the balance of an opponent.

Generally, it is said that the main aspect of Aikidō is "empty handed" technique. Instead the idea is advanced here that the main aspect is body movement. "Empty handed" means literally not to be holding anything. However, "empty handed" may perhaps also mean that even while holding a ken or jō one should not rely only upon the weapon. The person who can use a ken or jō as a part of his body will be able to do "empty handed" technique. For, in Aikidō, it does not matter if the techniques are "empty handed" or if one is actually holding something.

It is hoped that the concept of Riai as presented in the first volume has been understood. That is, ken, jō, and taijutsu movements have been combined from three parts into a single body. If this book is read completely,

しなければならないのである。自分が素手であっても，相手が素手であっても兎に角同じことが云える。このように考える時にも，剣・杖・体術の関係は決して矛盾するものではなく，自分が合気道の体捌きの原則に従っている限り，何を持っても或いは持たなくても必ず相手を制することが出来る。体捌きこそ，剣・杖・体術を混然一体の働きをなさしめ，合気道を構成しているのである。故に剣に頼り過ぎ，杖を意識し過ぎることは禁物である，と云うことを，重ねて本書にても強調する次第です。

剣と違い杖は操作が複雑なので，ついつい意識し過ぎるものである。基本的（第一巻）な練習を充分に行い（素振り２年以上），身体の一部の如く意のままに扱える様努力されることが大切である。又，剣による「鍛練打ち」も是非行わなければならない。それ等を修練することは，体術に最も必要な腰の安定性を養う為に大きな役割を果すことになる。そして遂には腰の安定した体捌きが出来るようになるのである。

④ ⑤ ⑥

it is felt that one will develop another relationship – control of the opponent through body movement. For instance, when holding a jō and facing an opponent who strikes with a ken, one must be able to control him. Conversely, when one holds a ken and faces an opponent with a jō the same is true. If both are without weapons, the attacker still must be controlled. If one bears in mind the above concepts, inconsistencies will not arise. One will be able to control an opponent without fail regardless of whether a weapon is involved or not providing the idea of body movement is grasped and understood. Emphasis on body movement unifies ken, jō, and taijutsu techniques into a single Aikidō.

If must be pointed out once more that too much dependence upon jō or ken is not a good idea and is to be avoided.

Because jō movements are more varied than those of ken, the tendency is to think they are more difficult and different. Therefore, one must practice basic techniques as autlined in Volume I until the jō and ken are felt to be

合気道は徹底して無抵抗主義である。技の上では，それは体捌きによるものである。然しその体捌きもしっかりした鍛練法と基本練習があってこそ意味をもつのである。

⑦ ⑧ ⑨

part of the body. A minimum of two years practice of the basic suburi is recommended. One should by all means practice the tanren uchi exercise. Those practices will develop a stability of the hips that is most necessary in taijutsu. Body movement must be accomplished from the hips.

Aikidō is an art of non-resistance. In technique this is done through body movement. Body movement is developed through the basic practices.

鍛練打ち

鍛練打ちの方法は，手軽に入手できる自動車のタイヤ（なるべく細い方が良い。叩いた時10センチ位へこむのが最適）を固定したものを利用するのが簡単である。

鍛練打ちの目的は腰を安定させ，握りをしっかりさせることにある。打ち方は写真を参照して戴きたい。鍛練打ちの時の握りは両手を離さずにつけた方が良い。 鍛練打ち用の木剣は丸目の太物を使用する。

①

両手の間隔はせまい方が良い

Hold bothhands together as shown

②

Tanren Uchi

For tanren uchi practice, the easiest object on which to strike is a tire (preferably, the tire is a small one, like a motorcycle tire, capable of deflecting about 10cm when struck.)

The purpose of tanren uchi practice is to develop stability of the hips and to improve the grip on the ken.

Reference should be made to the pictures for the proper method of striking. When practicing tanren uchi, modify your grip on the ken so that both hands are held close together. The bokken used for this practice is usually rounder and thicker in shape.

③

④

⑤

開祖 植芝盛平翁　　The Founder, Professor Morihei Ueshiba.

「道というのは，丁度，体内に血が巡っているように，
神の大み心と全く一つになって離れず，大み心を実際
に行じてゆくことをいうのである。
神の大み心から少しでも離れたら，それは道にはなら
ない。…………」

――開祖講話より――

The way (道 -Do) is like the flow of blood inside the body. As it is contained in the body, it is in unity with the Divine Spirit (Love). Realization of the Divine Spirit is accomplished through practice. If there is the smallest separation from the Divine Spirit then the way is not being followed......

From a speech by
the Founder

稽古に際して

1.組太刀

組太刀は，開祖が古流の太刀を基に合気の原理を加え，残されたものである。組太刀には変化技があるが，開祖はご指導の折，一撃の変化，二撃の変化と称し説明しておられた。これ等の変化技は，剣は勿論のこと体術としても全く同様に応用できるものである。

従って組太刀は，剣・杖・体術の基本としての性格をもっているのである。

素振りが出来なければ組太刀に入ることは無理である。万一，組太刀あるいは合わせ法から稽古を始めた場合，体術に必要な腰の安定性が養われないので，第一巻の素振りを充分に行ってから組太刀を始めて下さい。

2.打ち太刀と受け太刀

組太刀は試合と異り，どちらが打ち太刀であっても良いと云うものではない。よく云われることであるが，「打ち太刀10年」を過ぎて初めて受け太刀が許されるものと心得るべきである。

Before Practice

Kumitachi

The kumitachi came originally from an old sword school. They were modified to include the concept of Aiki by the Founder, Professor Morihei Ueshiba, who left them as a legacy.

There are many possible variations of the kumitachi. The Founder, when he taught, called these first attack and second attack variations. These variations are naturally used with the ken but are soon adapted to taijutsu. Consequently, the kumitachi are considered to be the personality of ken, jō, and taijutsu basic techniques. If one does not have a good understanding of suburi, it will be useless to practice the kumitachi. If practice is done everyday on the kumitachi and partner practices, stability of the hips will not be attained, and an important point of practice will be missed. Therefore, begin each practice session with the suburi as shown in Volume I.

Uchitachi (Attacker) and Uketachi (Defender)

The kumitachi are not to be considered competition. They are practices, and the partners do not vie for an attacking or superior position. It was said that one should be uchitachi for 10years before being allowed to become uketachi. It was felt that this was the proper may to learn.

I 太刀（剣）の部

Sword Techniques

1. 組太刀

Kumitachi

First Kumitachi

<table>
<tr><th>No.</th><th>Uketachi</th><th>Uchitachi</th></tr>
<tr><td>1</td><td>Stand in the posture of right hammi.</td><td>Stand in the posture of right hammi.</td></tr>
<tr><td>2</td><td>Raise the ken above the head.</td><td rowspan="3">Cut obliquely up, extend the ken point to uke's chest, step out with the left foot and bring up the right (From this posture, movement can be made in any direction).</td></tr>
<tr><td>3</td><td rowspan="2">Take one step back with the left foot and strike down.</td></tr>
<tr><td>4</td></tr>
<tr><td>5</td><td></td><td rowspan="2">Step forward with the left foot and strike.</td></tr>
<tr><td>6</td><td>Defend by adopting the attitude of a tsuki.</td></tr>
<tr><td>7</td><td rowspan="3">Defend by cutting down. Settle the hips and adopt the attitude of a tsuki. (hitoemi)</td><td rowspan="3">Strike again with renzoku uchikomi.</td></tr>
<tr><td>8</td></tr>
<tr><td>9</td></tr>
</table>

1	2	3	4	5	6
					7
					8
					9

一の太刀

写真	受け太刀	打ち太刀
①	右半身の構え。	相半身の構え。
②	誘いの気持ちで振りかぶる。	同時に下から斜目に切り上げる。剣先が胸元にとどくように剣を伸ばす。左足から出て右足を引きつけること。（前後左右へ転化できる態勢）。
③ ④	一歩後退して打ちおろす。（継足）	
⑤		左足から大きく左前方へ体を開いて打ち込む。
⑥	即，突きの態勢で受ける。	
⑦ ⑧ ⑨	切りおろすように受けること。腰を充分に入れた突きの態勢である。（一重身）	連続打ち込み。

二の太刀　Second Kumitachi

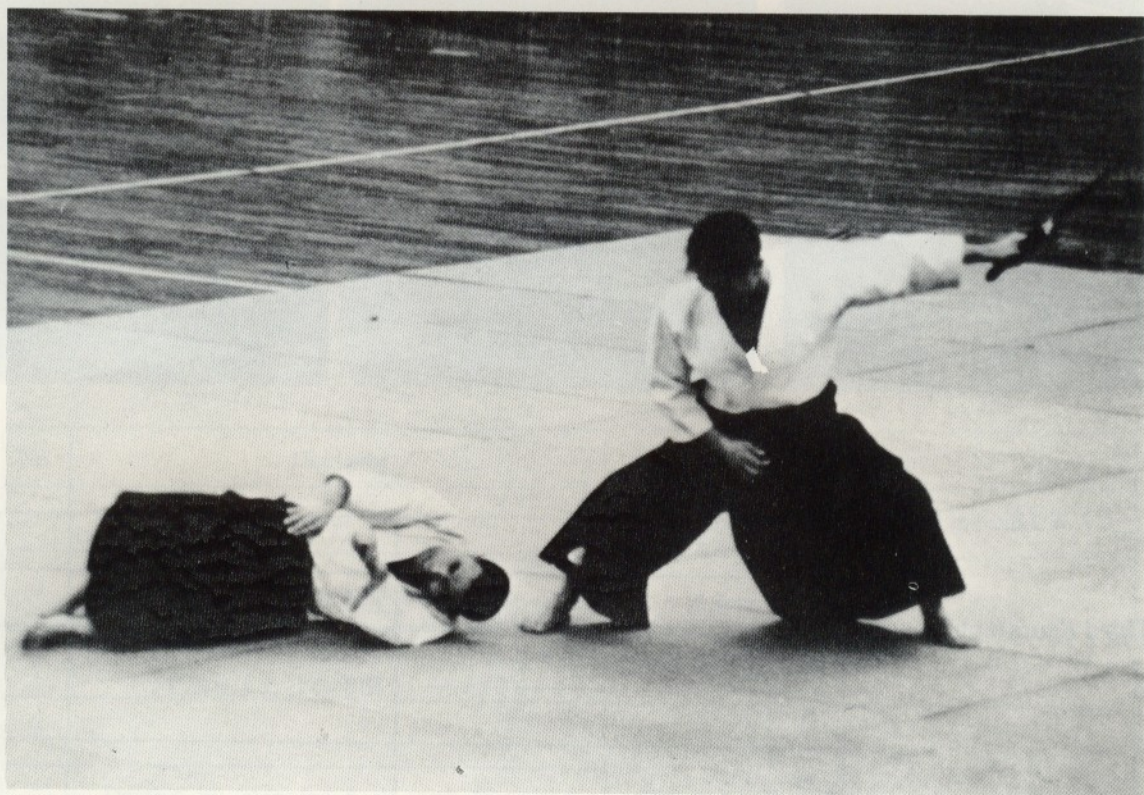
(Refer to page 28)

写真	受け太刀	打ち太刀
①	右半身。	相半身。
②	気を合わせつつ上段に移る。	同左
③ ④	体を右に移し受ける。	相手の足を狙い打つ。
⑤	相手の右小手を打つため剣を上げる。	上がる剣に合わせ相手の剣をはね上げるようにして左足から突く。
⑥	右足を引き一重身となり突きを受け流す。 剣先を相手の喉につける。	
⑦		右前方に体を移し突きをかわす。
⑧		打ち込む。 （体が傾かないようにすること）
⑨	左足を引いて受ける。	
⑩	受けた剣で相手の剣をおさえる。	
⑪		相手の剣に逆らわず下から剣をまわし左足から突く。
⑫	突きに対し，右足を引き突きで受ける。	
⑬		右に体を移し突きをかわす。
⑭ ⑮	切りおろすように受ける。 （一重身）	打ち込み

1	5	9	13
2	6	10	14
3	7	11	15
4	8	12	

Second Kumitachi

(See pages 26, 27)

No.	Uketachi	Uchitachi
1	Stand in the posture of right hammi.	Stand in the posture of right hammi.
2	During the blending of ki, raise the ken overhead.	Same movement as Uketachi.
3 4	Defend by moving into hitoemi with the left foot.	Aim at the opponent's leg and strike down.
5	Intending to cut the opponent's wrist, raise the ken.	Follow uke's ken briskly from below as it is raised and thrust with the left foot forward.
6	Step back with the right foot, adopt hitoemi, parry his thrust, and aim the ken point at his throat.	
7		Follow with a thrust stepping with the right foot.
8		Uchikomi. (Do not let the body cant at this time).
9	Defend by stepping back with the left foot.	
10	Hold the opponent's ken down with your own.	
11		Do not resist uke's ken, pass your ken under, and thrust stepping forward with the left foot.
12	When the thrust comes, step back with the right foot and adopt an attitude of a tsuki.	
13		Step off to the right, parry his thrust.
14 15	Defend as if cutting down with the ken. (In practice step back with the left foot. Originally, a step forward was taken)	Finally, strike with a shomen uchi as shown.

合気道本部道場西尾昭二師範の演武

Aikido Headquarter's Dojo Instructor,
Shoji Nishio at a demonstration.

三の太刀

Third Kumitachi

<table>
<tr><th>写真</th><th>受け太刀</th><th>打ち太刀</th></tr>
<tr><td>①</td><td>右半身</td><td>相半身</td></tr>
<tr><td>②</td><td>相手の剣を軽くおさえる</td><td rowspan="2">相手のおさえを流す。</td></tr>
<tr><td>③</td><td></td></tr>
<tr><td>④</td><td></td><td rowspan="3">左足から左前方に体を移し打ち込む。</td></tr>
<tr><td>⑤
⑥</td><td>右足を開いて受ける。
剣先を相手の中心につける。</td></tr>
<tr><td>⑦</td><td></td><td>右に体を移し突きをかわす。</td></tr>
<tr><td>⑧
⑨
⑩
⑪</td><td>一重身となって受ける。</td><td>④〜⑪は連続打ち込み。</td></tr>
</table>

1	2	3	4	5	6
7	8	9	10	11	

No	Uketachi	Uchitachi
1	Stand in the posture of right hammi.	Stand in the posture of right hammi.
2	Hold down the opponent's ken lightly.	Flow with uke's movement.
3		
4		Step forward with the left foot to the left and respond with an uchi komi.
5	Defend by stepping back with the right foot.	
6	Point your ken at the opponent's center line.	
7		Step to the right and parry his thrust.
8 9 10 11	Defend in the position of hito e mi.	Pictures 4 ~ 11 show the renzoku uchi movement.

四の太刀

写真	受け太刀	打ち太刀
② ③	右前方に進み突き。 左足を移動し一重身。	突き
④ ⑤	相手の剣をおさえる。	逆わずに流し剣を下から回し突く（左半身）。
⑥ ⑦	左半身となって突きで受ける。	
⑧ ⑨ ⑩	左足で体を開き切りおろしで受ける。 即，突きの態勢。	突きをかわして打ち込み。

1	2	3	4	5	6
7	8	9	10		

Fourth Kumitachi

No.	Uketachi	Uchitachi
2 3	Step forward on the right foot and tsuki. Move the left foot into the position of hito e mi.	Do a Thrust.
4 5	Hold your opponent's ken down.	
6 7	Stand in left hammi and defend with a tsuki.	Without resisting, flow with uke's movement, bring the ken around up from below and thrust. (left hammi)
8 9 10	Step back with the left foot, defend as if cutting down, and adopt the attitude of a tsuki.	Parry his thrust and do an uchikomi.

五の太刀

Fifth Kumitachi

(Refer to page 36)

1	2	3	4	5	6
7	8	9	10	11	12
13	14				

写真	受け太刀	打ち太刀
② ③ ④	左足から左前方に体を移し切りおろす。	正面打ち。
⑤ ⑥		左半身となり受ける。
⑦ ⑧ ⑨ ⑩	左足を引いて受ける。 そのま、相手の剣を下から押し上げ柄を取りに寄って行く。	打ち込み。
⑪ ⑫	体を移し，左半身となる。	柄をとられないように流しつつ，相手の背後に回り足を打つ。
⑬ ⑭	左足を引き受ける。	打ち込み。

Fifth Kumitachi. *(pages 34, 35)*

<table>
<tr><th>No.</th><th>Uketachi</th><th>Uchitachi</th></tr>
<tr><td>1</td><td>Right hammi.</td><td>Right hammi.</td></tr>
<tr><td>2</td><td rowspan="3">Step widely to the left with the left foot and strike down.</td><td rowspan="3">Shomen uchi komi.</td></tr>
<tr><td>3</td></tr>
<tr><td>4</td></tr>
<tr><td>5</td><td></td><td rowspan="2">Turn the body into left hammi and defend.</td></tr>
<tr><td>6</td><td></td></tr>
<tr><td>7</td><td rowspan="2">Defend by stepping back with the left foot.</td><td rowspan="3">Uchi komi.</td></tr>
<tr><td>8</td></tr>
<tr><td>9</td><td rowspan="2">As shown, raise the opponent's ken and move forward to grasp his ken.</td></tr>
<tr><td>10</td><td></td></tr>
<tr><td>11</td><td rowspan="2">Move into left hammi.</td><td rowspan="2">Do not grasp his ken but flow moving to the opponent's back and strike his leg.</td></tr>
<tr><td>12</td></tr>
<tr><td>13</td><td rowspan="2">Defend by stepping back with the left foot.</td><td rowspan="2">Uchi komi.</td></tr>
<tr><td>14</td></tr>
</table>

1	5	9	13
2	6	10	
3	7	11	
4	8	12	

気結びの太刀

Ki Musubi no Tachi

写真	受け太刀 Uketachi	打ち太刀 Uchitachi
② ③	気を合わせつつ大上段に移る。この時，息を深く吸い込む。	大上段に振りかぶる。
④ ⑤	脇構えに移る。	脇構えに移る。
⑥ ⑦	右足から右前方に体を移動し打ち込む（下まで切り下ろす）。	正面打ち込み。
⑧	相手の振りかぶりに合わせて突く。	正面打ち込み。
⑨ ⑩	左流し打ち，そのまま剣先を相手につける。	
⑪ ⑫	下から相手の小手を制する。	打ち込みに移る。
⑬	構えに戻る。	構えに戻る。

2 3	Blending ki, raise the ken up over the head breathing in deeply.	Same movement as uke.
4 5	Lower the ken to your right side.	Same movement as uke.
6 7	Step forward with the right foot and strike with shomen uchi (Besure to strike down fully)	Shomen uchi komi.
8	Thrust as the opponent raises his ken.	Shomen uchi komi.
9 10	Make a flowing strike to the left. As shown, point the ken at your opponent for a thrust.	
11 12	From below, control your opponent's wrist.	In preparation for another strike, raise the ken up over the head.
13	Return to the initial stance.	Return to the initial stance.

2．組太刀変化技

（剣の理）

Kumitachi Variations

一の太刀

変　化—(1)

First Kumitachi

Variation – (1)

以下，剣の理と体の理とを比較して稽古するといい。

（体の理）

(Body movements) ①

	写真	受け太刀	打ち太刀
（剣の理）	① ② ③	一歩退り打ちおろす。 Withdraw one step while striking.	下から切り上げる。 Cut up across the abdomen.
	④ ⑤	小手を制する。 Control the opponent's wrist.	打ち込み。 Uchi ko mi.
（体の理）	⑦ ⑧ ⑨ ⑩ ⑪	相手の剣の柄を握りあたかも自分の剣の如く振りかぶり打ちおろす。 Grasp your opponent's ken. Raise your hand as if lifting your own ken and strike down.	

(Sword techniques)

② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Compare with the sword techniques and the body movements during practice.

①

②

③

一の太刀

変化—(2)（剣の理）

写　真	受け太刀	打ち太刀
① ② ③ ④	一歩退って正面打ち。	下から切り上げる。
⑤ ⑥	右足を引き，体を開いて受ける。	打ち込む。
⑦ ⑧	右足から前に進み，相手の小手を制する。	打ち込みに移る。

⑦

⑧

First Kumitachi

Variation — (2) (Ken Method)

No	Uketachi	Uchitachi
1		
2	Withdrow one foot and strike.	Cut up from below.
3		
4		
5	Step back with the right foot, defend.	Uchikomi.
6		
7	Advance the right foot forward and control your opponent's wrist.	Prepare to strike with another uchi komi.
8		

一の太刀

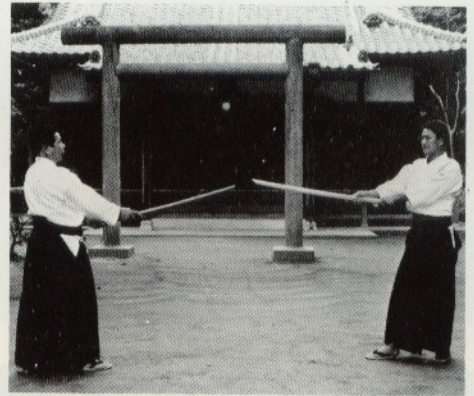
変　化—(2)　(体の理)

写真	受け太刀
① ⑦	相手に合わせて手を振り上げ振り下ろし柄を握る。
⑧	ひじを制して振りかぶる。
⑨ ⑩ ⑪	投げた後も相手に剣をつける。

1	2	3	4	5	6
7	8	9	10	11	

First Kumitachi

Variation – (2) (Body Method)

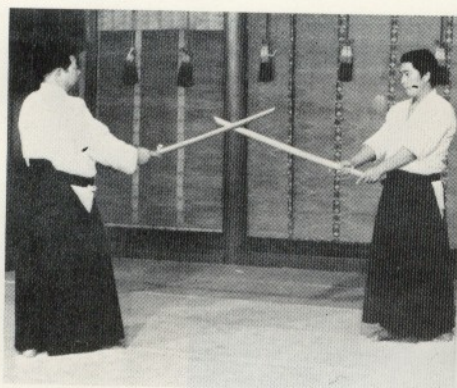
No.	Uketachi
6 7	Raise your hand when the opponent raises his ken. Grasp his ken when he strikes down.
8	Control his elbow, and raise your hand.
9 10 11	After throwing the opponent point his own ken at him.

二の太刀

変　化―(1)（剣の理）

写真	受け太刀	打ち太刀
①	構え	構え
②	上段に移る。	上段に移る。
③	下段受け（一重身）	相手の足を打つ。
④ ⑤	左足から左前方に体を移し相手の小手を制する。	下から突き上げる。

Second Kumitachi

Variation – (1) (Ken Method)

No.	Uketachi	Uchitachi
1	Kamae.	Kamae.
2	Raise the ken up over the head.	Raise the ken up over the head.
3	Block the strike (hito e mi)	Strike at uke's foot.
4 5	Take a large step forward with the left foot. Control your opponent's wrist.	Thrust at uke's chest.

写　真	受け太刀	打ち太刀
④ ⑤	突きを流して側面に体を移す。 剣先を相手の喉元につける。	下から突く。
⑥ ⑦ ⑧ ⑨	相手の右手の甲に左の掌を合わせ小指からしっかり，握り左足を引いて体で返す。	

No.	Uketachi	Uchitachi
4 5	Flow with the opponent's thrust and turn to his side. Point your ken at his throat.	Thrust from below.
6 7 8 9	Grasp the back of the opponent's right hand with your left. Close the grip from the little finger. Step back with the left foot and turn the body.	

二の太刀

変　化―(1)（体の理）

Second Kumitachi

Variation – (1) (Body Method)

①

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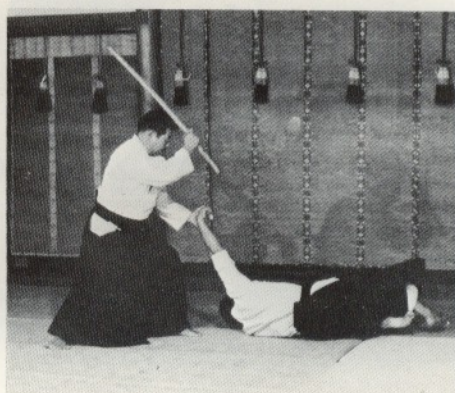
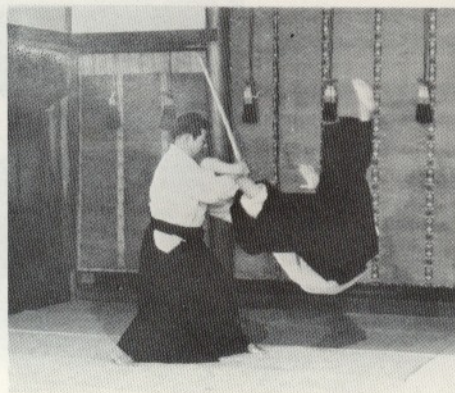
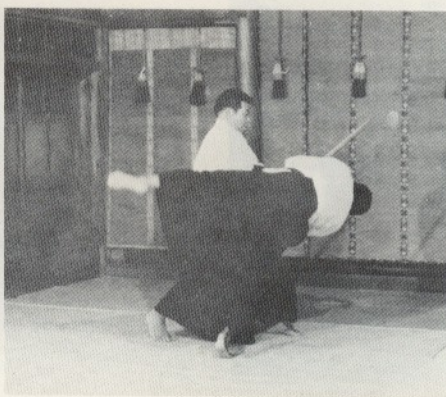

⑧

⑨

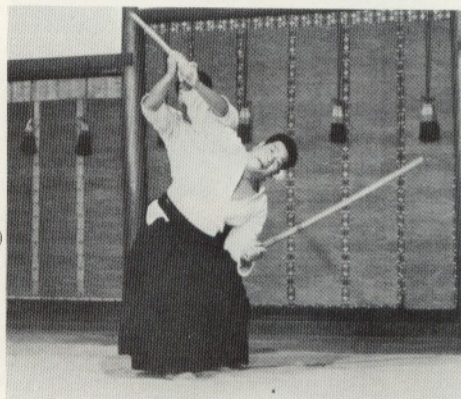
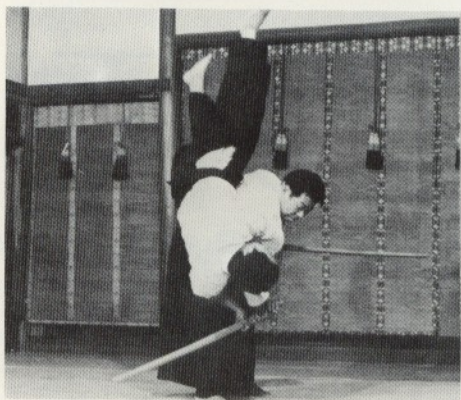
二の太刀

変　化—(2)　(剣の理)

剣を持った場合，相手の背後まで充分に入り込む稽古をすること。

Second Kumitachi

Variation – (2) (Ken Method)

This practice is for entering deep to the opponent's rear, when holding a ken.

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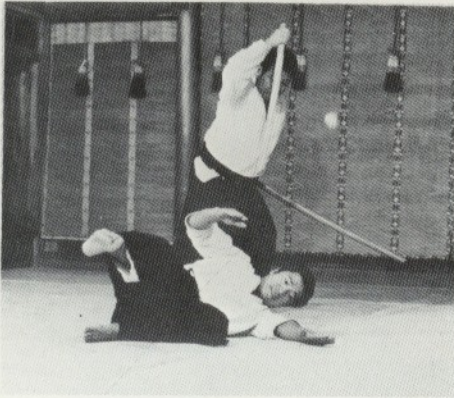

⑨

二の太刀

変　化―(2)（体の理）

Second Kumitachi

Variation – (2) (Body Method)

腰投げ（口伝）

(1)相手の体と自分の体とが十字を切ること。
(2)自分の手を真っ直ぐにのばし（柱の頂上方向），その分だけ腰を落すこと。
(3)のばした手を見上げること。

Koshi Nage *(Oral Instruction)*

(1) Your body and the opponent's form a cross.

(2) Fully extend your hand toward the top of the wall and lower your hips.

(3) Look up along your extended hand. (This fits the back of your hip to your opponent's abdomen and he will ride over your hips.)

養神館道場　館長 塩田剛三先生　Sensei Gozo Shiota, Head of the Yoshinkan Dojo.

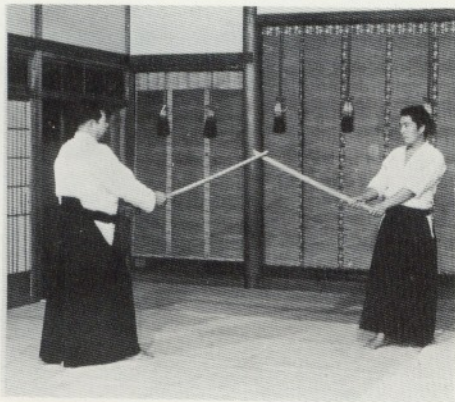
三の太刀

変　化―(1)（剣の理）

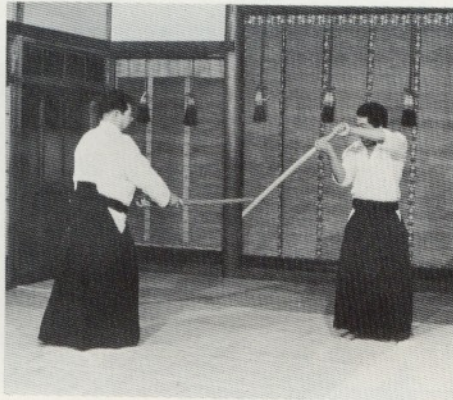
写真	受け太刀
④ ⑤ ⑥	左手で剣をおさえ，一重身で受ける。

Third Kumitachi

Variation – 1 (Ken Method)

No.	Uketachi
4 5 6	Hold the ken down with the left hand. Stand in hito e mi.

三の太刀

変　化—(1)（体の理）

写真	受け太刀
⑦ ⑧	左足で相手の右足を踏みつつくずす。

Third Kumitachi

Variation – 1 (Body Method)

No.	Uketachi
7 8	Step on your opponent's right foot with your left and upset his balance.

①

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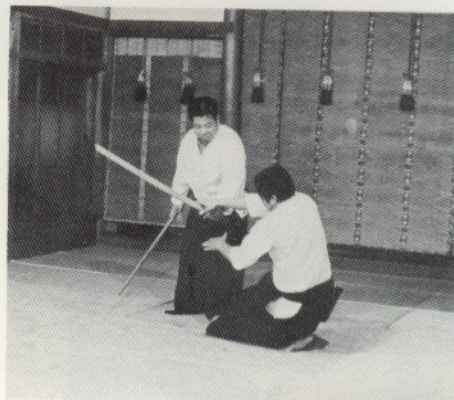
三の太刀

変　化—⑵　（剣の理）

この技は変化—⑴と同じ要領である。

Third Kumitachi

Variation – 2 (Ken Method)

This has the same meaning as variation – 1.

③

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三の太刀

変　化―(2)（体の理）

二の太刀変化―(2)（体の理）参照。

Third Kumitachi

Variation – 2 (Body Method)

Refer to the Second Kumitachi Variation – 2 (Body Method).

四の太刀

変　化—(1)（剣の理）

組太刀（四の太刀）と二の太刀変化—(1)（体の理）と次の写真を見比べて，あなたも技を造ってみて下さい。

四の太刀

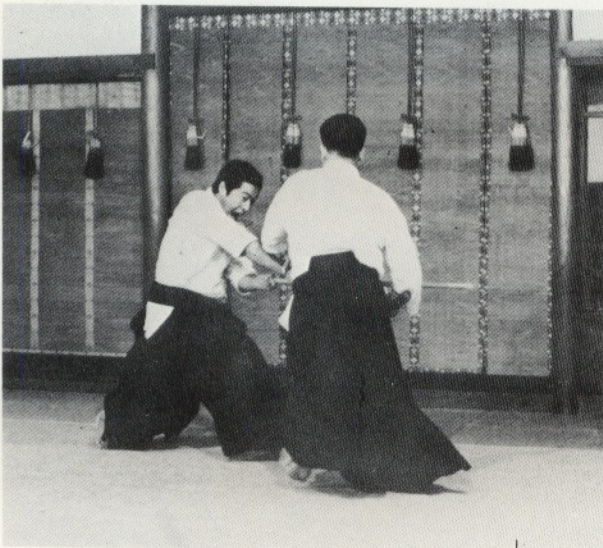
変　化—(1)（体の理）

写真	受け太刀
⑤⑥ ⑦⑧	体を開きつつ相手のひじを制する。

①

②

⑤

⑥

Fourth Kumitachi

Variation – 1 (Ken Method)

Compare the pictures of the Fourth Kumitachi, the Second Kumitachi Variation – 1 (Body Method), and see the picture below. Try and develop new techniques.

Fourth Kumitachi

Variation – 1 (Body Method)

No.	Uketachi
5~8	While making a wide turn, control the opponent's elbow.

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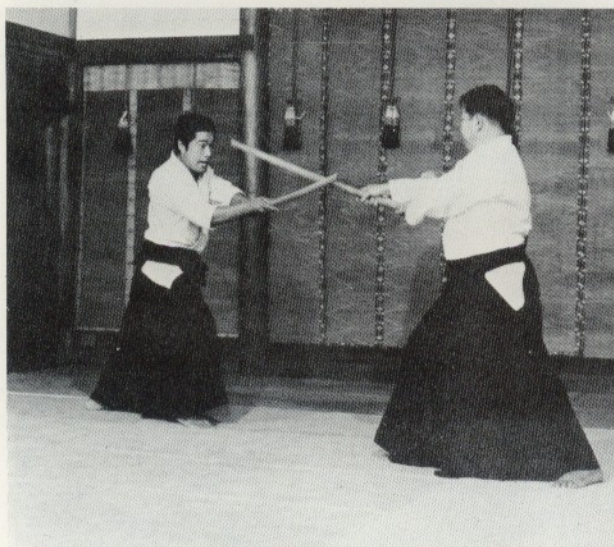
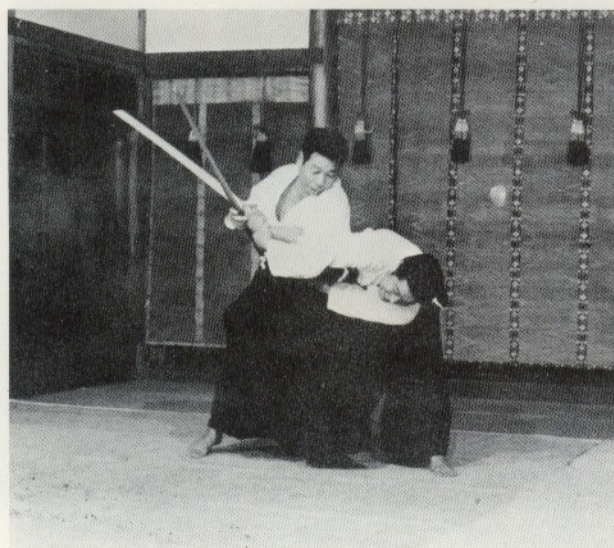
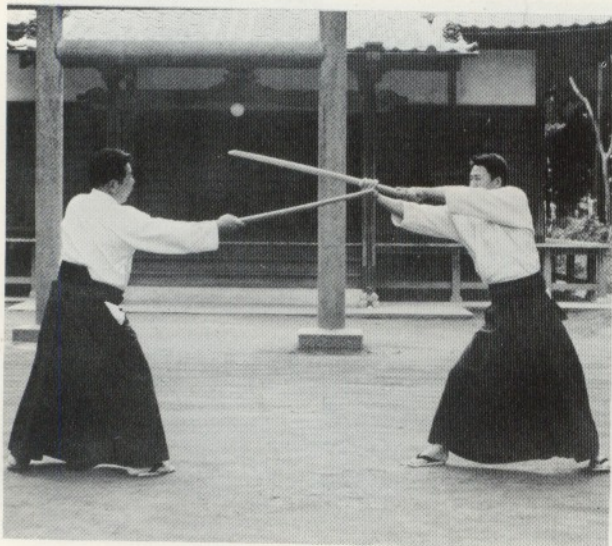

四の太刀

変　化—(2)（剣の理）

写真	受け太刀
⑥ ⑦ ⑧	相手の左ひじを制して腰を充分に入れる

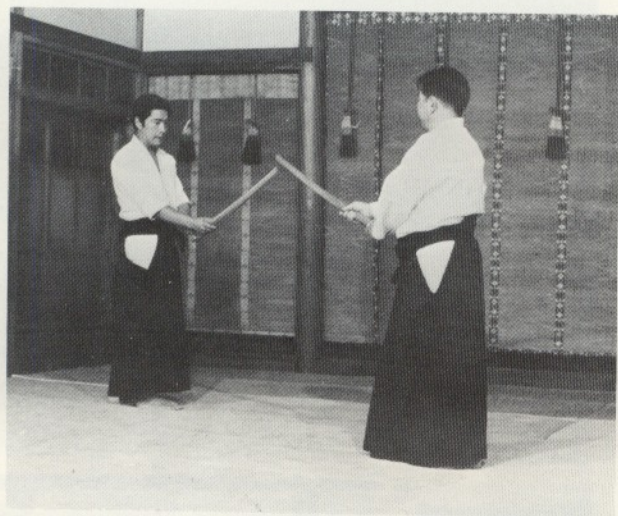
Fourth Kumitachi

Variation – 2 (Ken Method)

No.	Uketachi
6 7 8	Control the left elbow of your opponent and settle the hips.

1	4	7
2	5	8
3	6	

四の太刀　変　化—(2)（体の理）

一の太刀　変化—(2)（体の理）参照。

①

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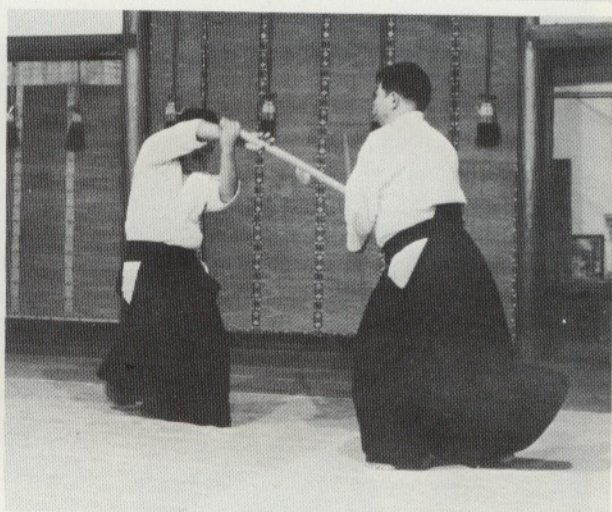
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Fourth Kumitachi **Variation – 2 (Body Method)**

Refer to the First Kumitachi Variation – 2 (Body Method).

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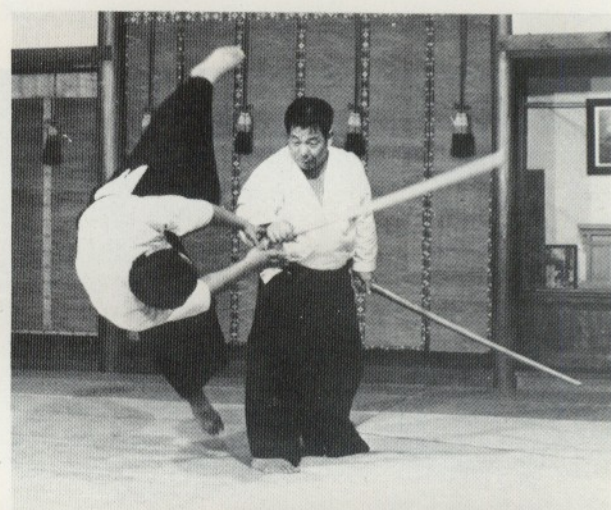
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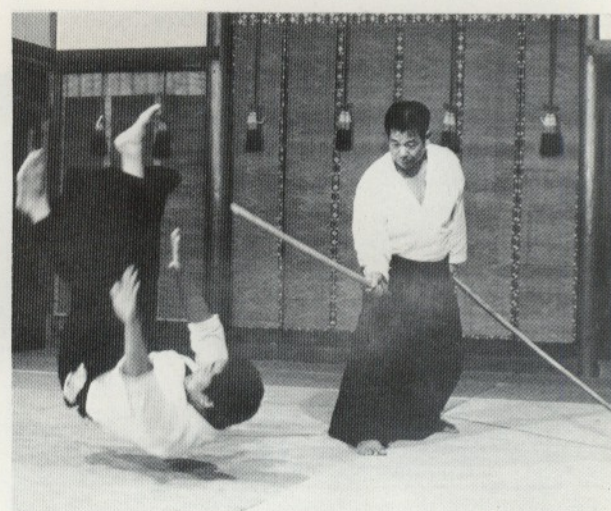
⑨

⑫

五の太刀　変　化—(1)（剣の理）

写　真	受け太刀	打ち太刀
⑨	相手の柄をとるため進み寄る。	柄をとられないように左半身となって背後に回りこむ。
⑩ ⑪ ⑫	相手の進み寄る力を流し胴を抜き，その剣で全身を隠す。	

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Fifth Kumitachi Variation – 1 (Ken Method)

No.	Uketachi	Uchitachi
9	Move toward your opponent to take his ken.	Move to left hammi to avoid the ken from being taken and turn toward uke's back.
10 11 12	Flow with the opponent's extended power, cut up across the abdomen and finish as shown to protect your entire body.	

③

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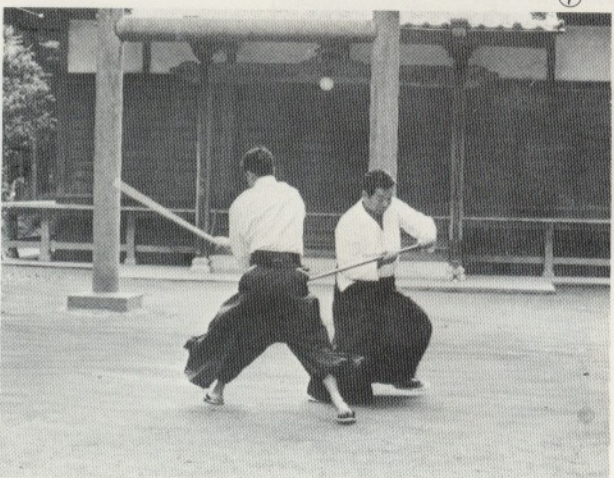
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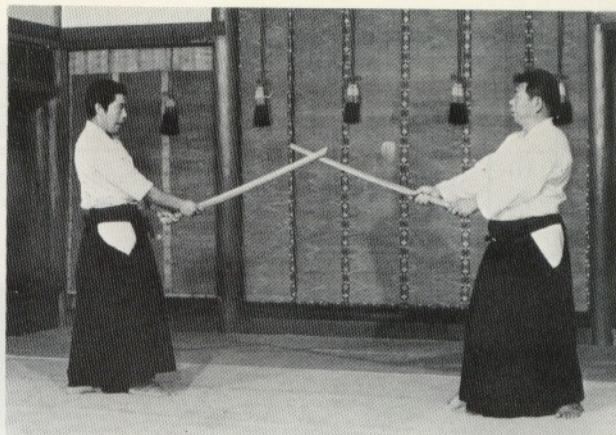
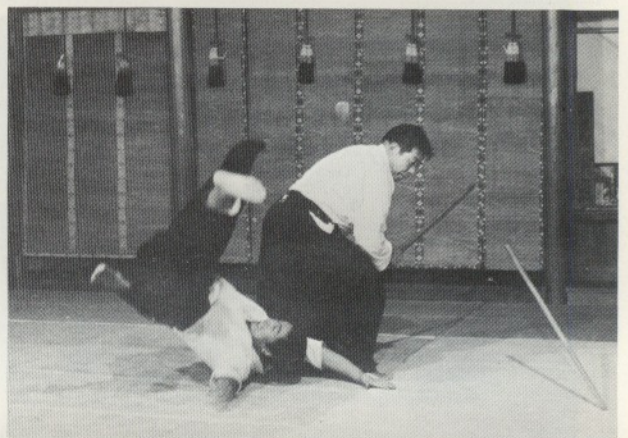
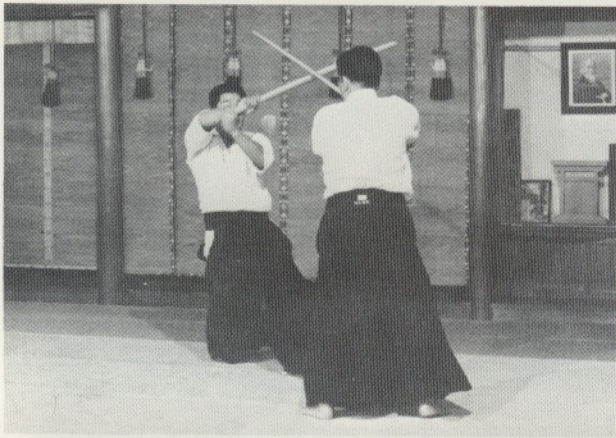
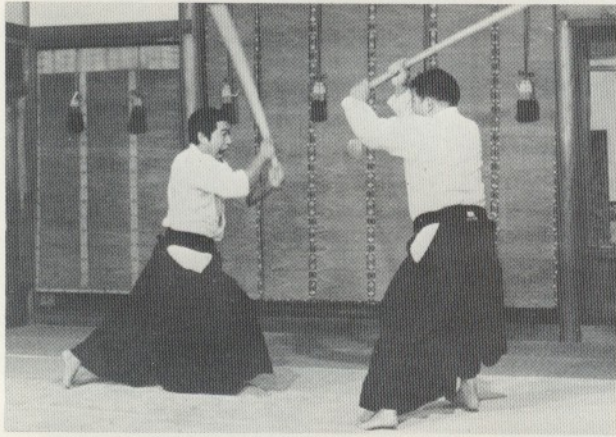
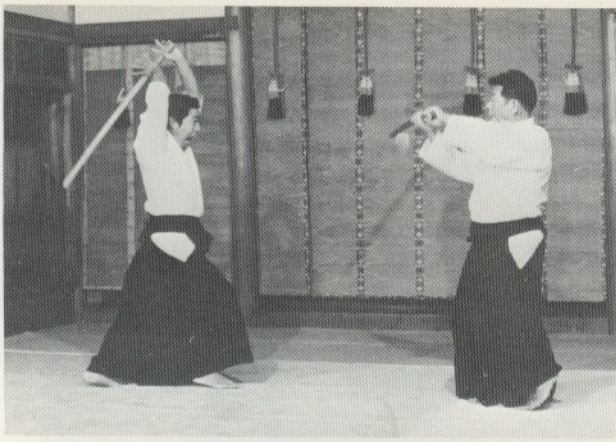
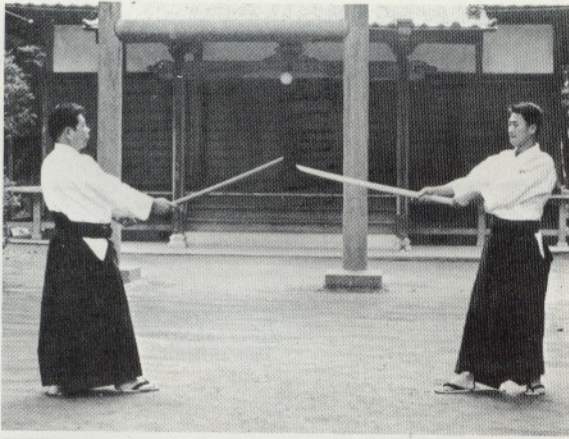
1	2	6
	3	7
	4	8
	5	9

五の太刀　　変　化—(1)　(体の理)

写　真	受け太刀
⑤ ⑥ ⑦ ⑧ ⑨	相手の胴を抜くような気持ちで体が入る。

Fifth Kumitachi

Variation – 1 (Body Method)

No.	Uketachi
5 6 7 8 9	Have the feeling of passing through the opponent's abdomen as you enter with your body.

五の太刀

変　化—(2)（剣の理）

写真	受け太刀	打ち太刀
⑩ ⑪ ⑫ ⑬	寄ってくる力を流し，そのまま相手の右ひじを制する。	回りこんで足を打つ

Fifth Kumitachi

Variation – 2 (Ken Method)

No.	Uketachi	Uchitachi
10 11 12 13	Flow with the opponent's approaching power. As shown Control his elbow.	Strike at uke's leg while turning.

1	5	9	13
2	6	10	
3	7	11	
4	8	12	

五の太刀

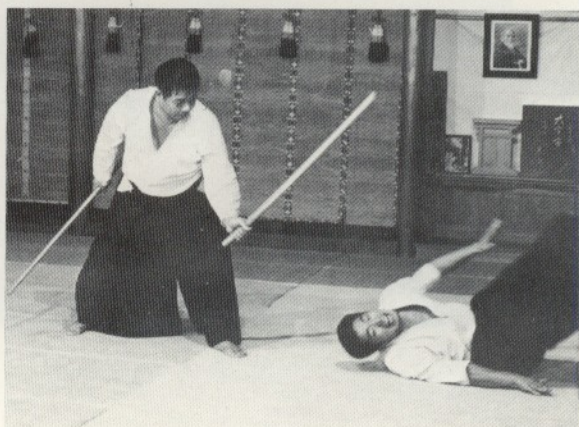
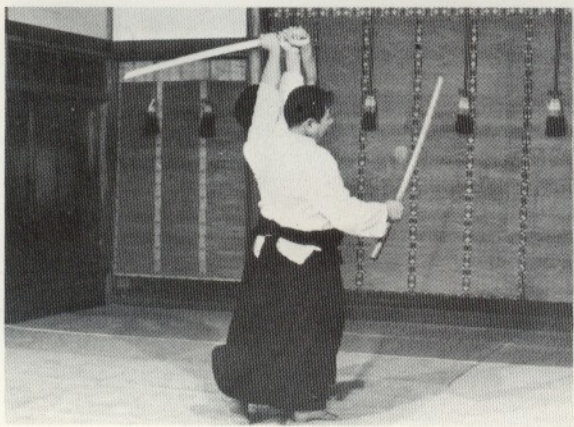
変　化—(2)（体の理）

写　真	受け太刀
⑧ ⑨	振りかぶりに合わせて左手で相手の柄を握る。
⑩ ⑪ ⑫	振りおろす時，相手の方に寄り腰を入れれる。

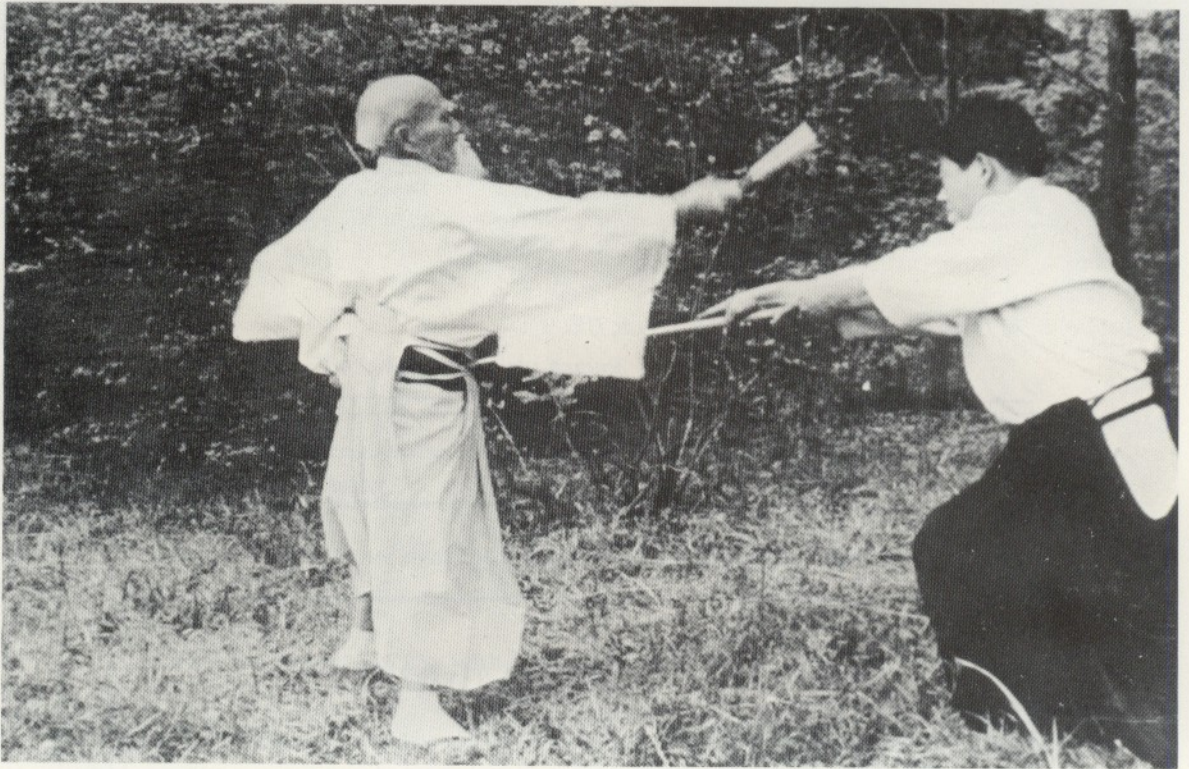
1	2	6	10
	3	7	11
	4	8	12
	5	9	13

Fifthe Kumitachi

Variation – 2 (Body Method)

No.	Uketachi
8 9	As the opponent raises his ken, blend with the movement and grasp the hilt with your left hand.
10 11 12	When his strike begins down, turn and enter in with the hips.

合気道開祖 植芝盛平翁　　The Founder, Professor Morihei Ueshiba.

3．太刀取り

Tachidori

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太刀取り―(1)　右半身からの太刀取り

写真	受け
①	右半身の構え
② ③	右足から相手の右側面に入り込む。
④ ⑤ ⑥	右手で柄を上から握り，左足を相手の後方に進め腰を密着させる。
⑦ ⑧	腰をひねって投げる。 太刀を奪い剣先を相手に向ける。

Tachidori – No. 1 **Tachidori from right hammi.**

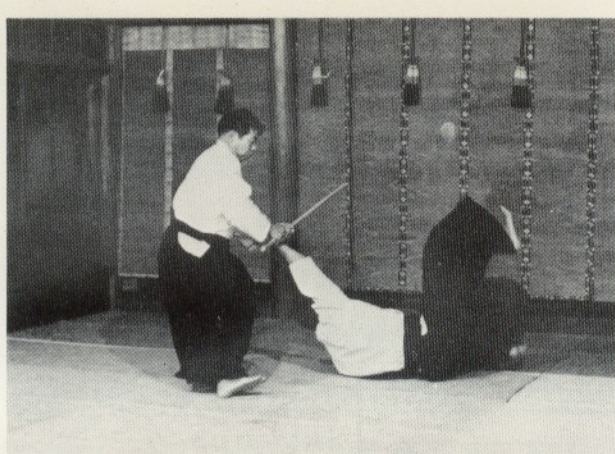
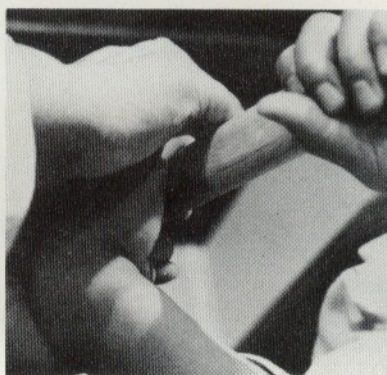
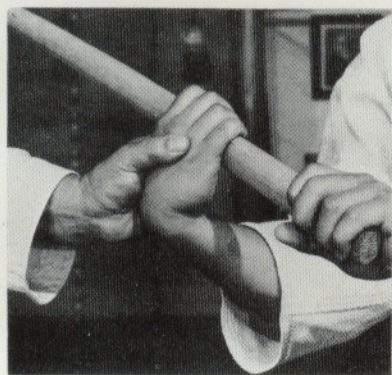
No.	Uke
1	Stand in right hammi.
2 3	Step forward with her right foot and enter to the opponent's right side.
4 5 6	Grasp the hilt of his ken with your right hand. Place your right foot behind the opponent and place your hip next to his body.
7 8	Rotate your hips and throw him. Point his ken at him.

太刀取り—(2)　小手返し

写真	受　け
①	左半身の構え。
② ③	左足を進め，振りかぶり打ちおろしに合わせる。
④ ⑤	相手の右手を左手で上から握る。
⑥ ⑦ ⑧	右手を相手の右手の甲に重ね，腰をひねり，右足を相手の前方に進め，左足で体を開いて投げる。
⑨ ⑩ ⑪	左半身となって相手の剣で相手を制する。

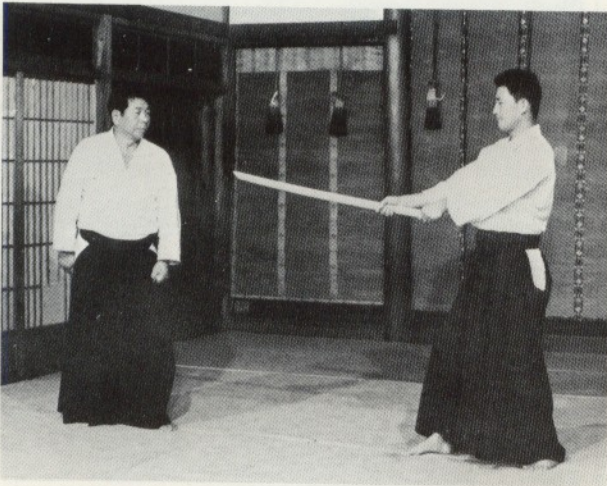
Tachidori – No. 2　Kote Gaeshi

No.	Uke
1	Stand in right hammi.
2 3	As the opponent raises his ken and strikes slide the left foot in and blend with his movement.
4 5	Grasp his right hand from above with your left.
6 7 8	Place your right hand over his right hand. Turn your hips and step back with the left foot, moving the body, and throw.
9 10 11	Move to left hammi and restrain the opponent with his own ken.

太刀取りの時の小手返しは小指を太刀に掛けておいた方が良い。

When doing Tachidori Kote Gaeshi, your little finger should touch the hilt of the opponent's ken.

太刀取り―(3)

この技は「**入身投げ**」と云われているものである。

写真	受　け
② ③ ④	振りかぶりに合せて左足から入身（右手に注意)。 左手を相手の首(えり)にかけ引きつける。
⑤ ⑥ ⑦ ⑧	腰をひねり相手をくずし，右足を相手の後方に進めて投げる。この時剣を奪う。

Tachidori – No. 3

This technique is called **"Irimi Nage."**

No.	Uke
2 3 4	Blend with the opponent's movement as he raises his ken and enter with the left foot (Note the right hand) Grasp his collar with your left hand.
5 6 7 8	Rotate your hips to destroy his balance and step to his rear with your right foot. Throw him with the same movement as raising the ken using your breath power. At this time take his ken and control him.

1	2	3	4
5	6	7	8

①　②　③　④

太刀取り—(4)

写真	受　　　け
④ ⑤ ⑥ ⑦ ⑧	体の変向を充分に行いつつ，両手で相手の小手を返しひじを制する。

Tachidori – No. 4

No.	Uke
4 5 6 7 8	During your body turn, grasp the opponent's wrist with both your hands and turn it outward. Restrain his elbow.

⑤ ⑥ ⑦ ⑧

①

②

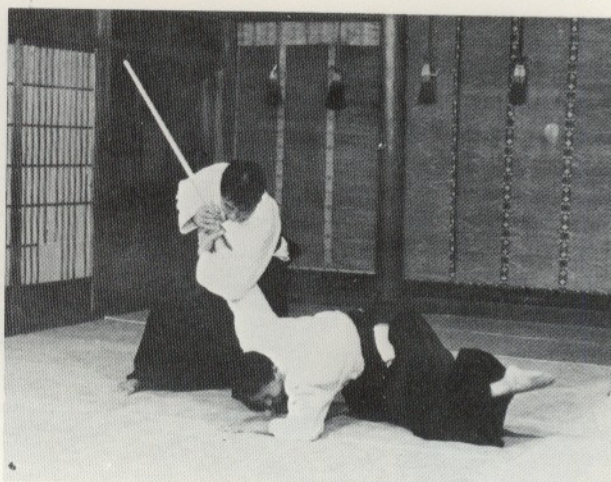
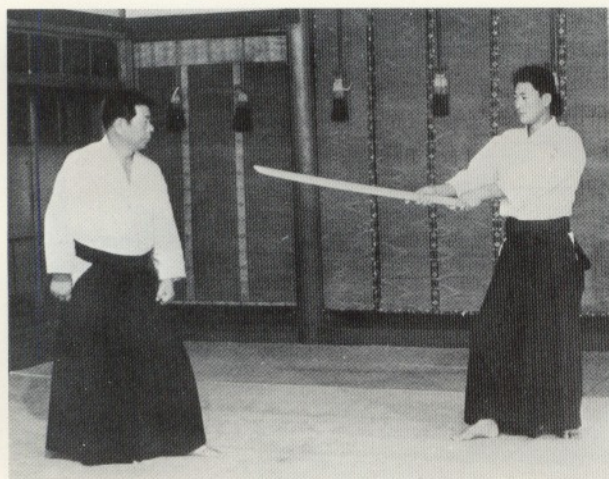
④

太刀取り—(5)

写真	受　　　　　け
③ ④ ⑤ ⑥	右手で上から柄を握り左手で相手のひじを制し，腰を入れて投げる。

Tachidori – No. 5

No.	Uke
3 4 5 6	Grasp the hilt of the opponent's ken with your right hand. Place your left arm under his elbows, enter with the hips and throw him.

③

⑤

⑥

⑦

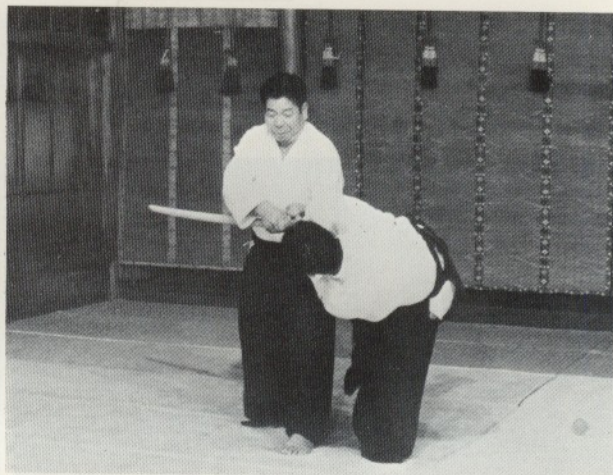
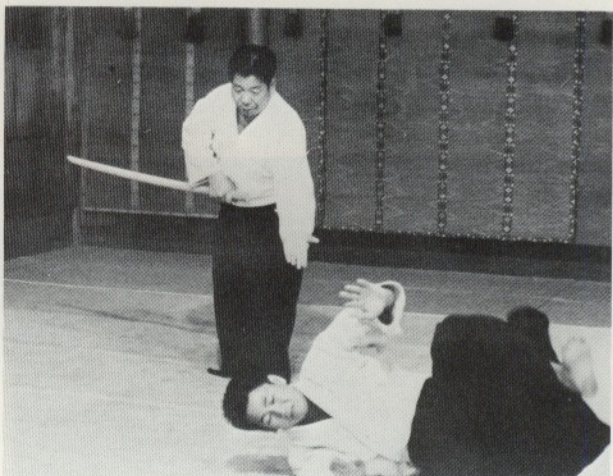
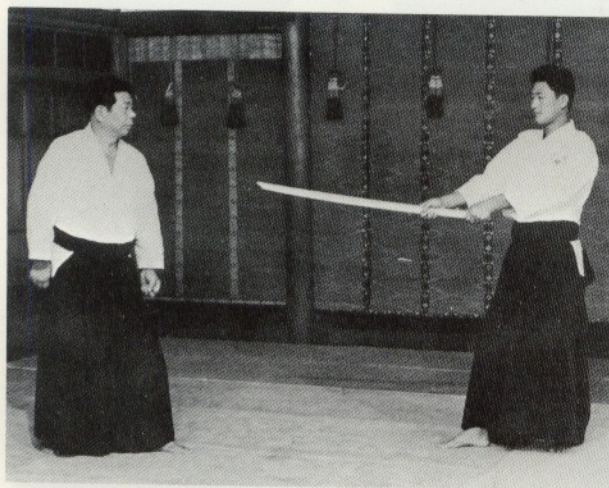
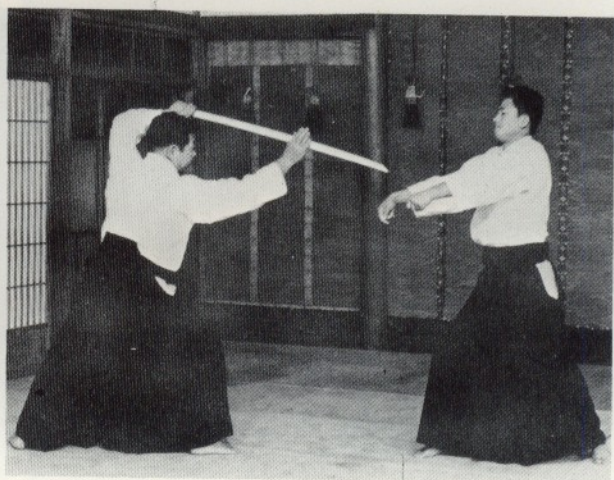
⑧

太刀取り—(6)

写真	受　　　　　け
② ③ ④ ⑤	**別名「真剣白刃取り」** 相手の右手を中心にして太刀を取ることが大切である。

Tachidori No. 6

No.	Uke
2	
3	This technique is called "Shinken Shiraha Dori". It is very important to raise the ken along the opponent's center when taking it from him.
4	
5	

1	2	3	4
5	6	7	8

太刀取り―(7)

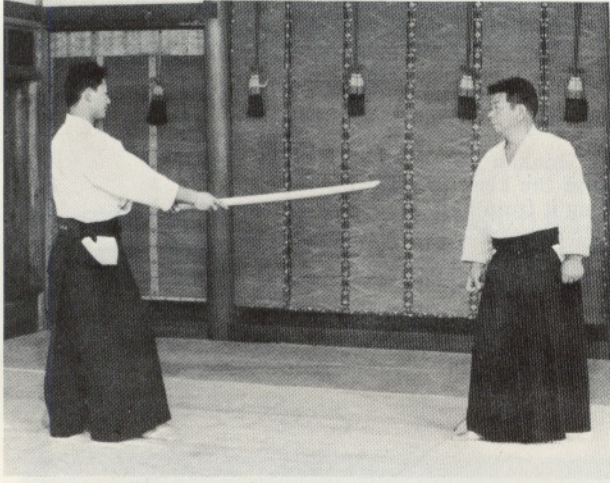
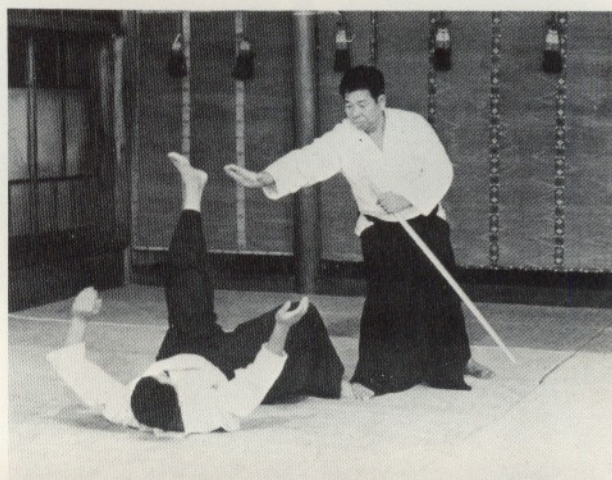
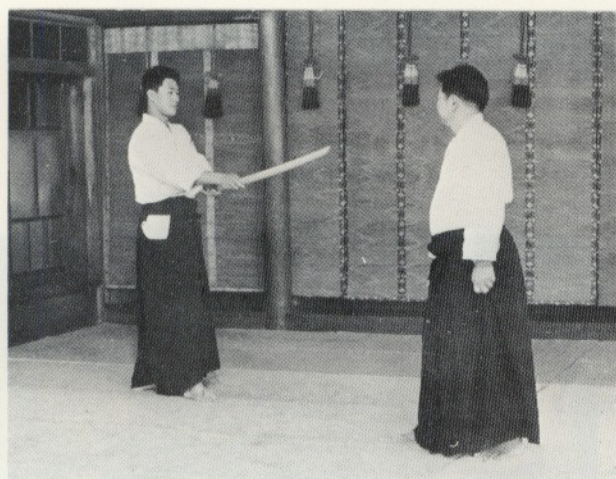
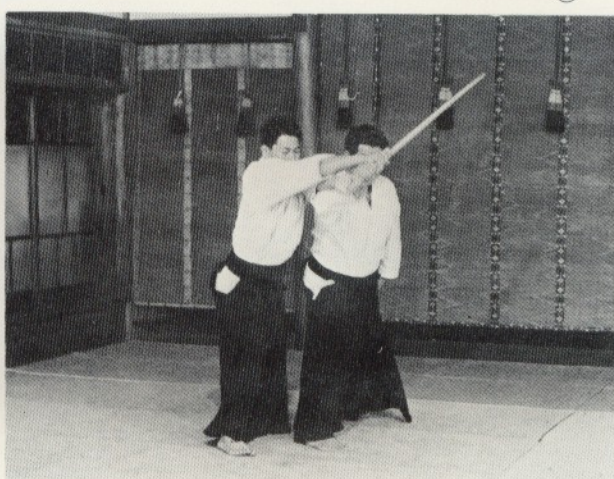
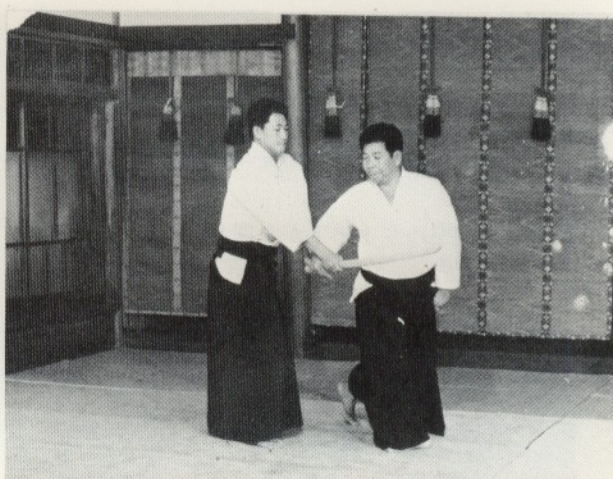
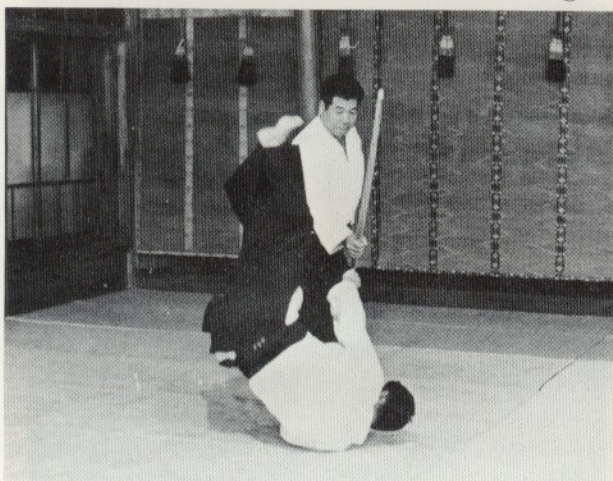
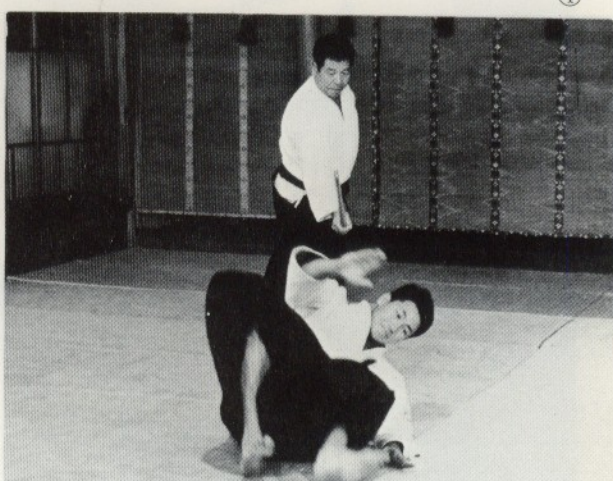



写真	受　　　　　け
④ ⑤ ⑥ ⑦	左手で相手の柄を握り，右足で相手の右足を踏みアゴに手をかけて投げ，太刀を奪う。

Tachidori No. 7

No.	Uke
4	
5	Grasp the hilt of the opponent's ken with your left hand. Step on his right foot with your right foot, extend your hand to his chin and fell him while taking his ken.
6	
7	

① ② ⑤ ⑥

太刀取り—(8)

受け— 右手で相手の左手ひじを制し，振りかぶり・打ちおろす呼吸力にて投げる。

③ ④ ⑦ ⑧

Tachidori No. 8

Uke – Place your right arm under the opponent's left elbow. Raise your hand as if lifting a ken and throw him as if striking.

太刀取り—(9)

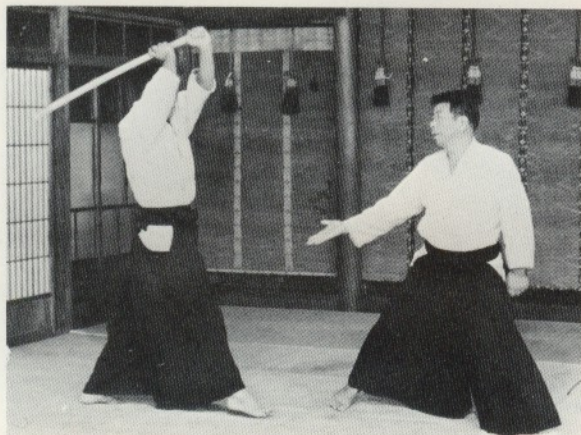
写真	受け
② ③ ④	相手の左手を下から握り左手で柄をとる
⑤ ⑥ ⑦	右足を進め，相手がひじを下げれないように相並ぶ。
⑧ ⑨	腰をひねって相手のわき下の方へ突き上げる。
⑩ ⑪	左手で太刀を奪い右手で制する。

この技は「第三教」の応用取りである。

「第一教」から「第五教」の技は，次の「第三巻」にて説明いたします。

Tachidori No. 9

(Refer to page 96)

	1	2	3
4	5	6	7
8	9	10	11

Tachidori No. 9
(See pages 94, 95)

No.	Uke
2 3 4	Hold the opponent's left hand from below. With your left hand grasp his ken hilt.
5 6 7	Withdraw your right foot. Do not let his elbows drop. Place yourself alongside the opponent.
8 9	Turn the hips and extend your hands up from the opponent's side toward his face.
10 11	Take his ken with your left hand and restrain him with your right.

This technique is called "**Sankyō**."

The explanations of **Ikkyō** through **Gokyō** techniques will be covered in Volume III.

太刀取り—⑽

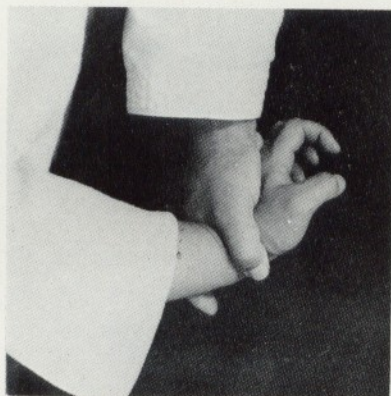
この技は「第四教」の応用取りである。

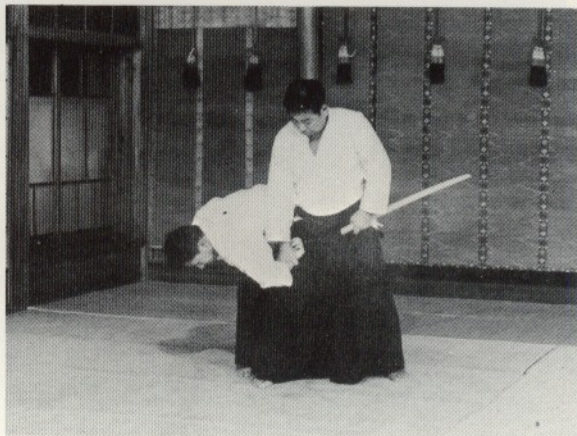
Techidori No. 10

This technique is called **Yonkyō**.

1	5
2	6
3	7
4	8

「第三教」の応用取りは，相手の手首の**甲側**をせめる。

In applied techniques of Sankyō, the opponent's wrist is held from the back of his hand.

「第四教」の応用取りは，相手の手首の**掌側**をせめる。

In applied techniques of Yonkyō, the opponent's wrist is held from the front of his hand.

開祖 植芝盛平翁　　The Founder, Professor Morihei Ueshiba

II 杖の部

Jō Techniques

組 杖

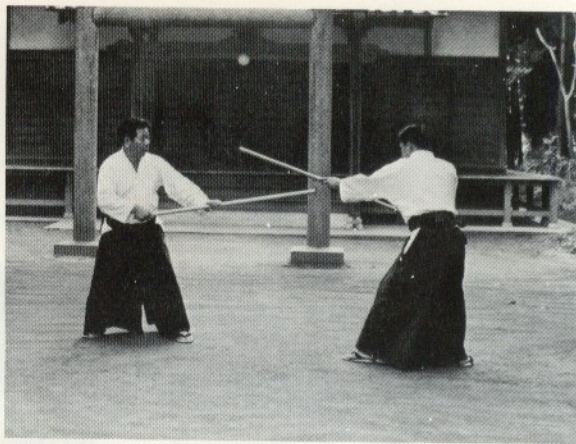
ここに掲載した組杖は，合気の理合に基いた稽古方法の一例である。読者諸氏も合気の理合に基き種々の組杖を創り，修練せられることをお薦め致します。

Kumijō

The kumijō presented here are the basic techniques making up the Aiki Riai. Those who read this book and practice the basic patterns are encouraged to discover and develop new ones.

1. 組杖

First Kumijō

No.	Uke	Uchi
1	Stand with the jō in front of the left foot.	Prepare to thrust.
2 3	With the left foot, take a large step to the left front and thrust. (Kaeshi tsuki)	Thrust straight forward.
4 5		Withdraw the jō when Uke thrusts and hold his jō down.
6 7	Jodan gaeshi.	Thrust straight once again. (Choku tsuki).
8 9	More to right hanmi and strike the opponent's head.	

1	2	3	4
5	6	7	8
			9

組　杖—(1)

写真	受　　け	打　　ち
①	左足の前に杖を立て構え。	突きの構え。
② ③	左足から左前方に体を開き返し突き。	真っ直ぐ突く
④		相手の突きをしごきつつおさえる。
⑤		
⑥ ⑦	上段返し。	しごいた杖で直突き。
⑧ ⑨	右半身となって打ち込む。	

組　杖一(2)

Second Kumijō
(Refer to page 104)

<table>
<tr><th>写真</th><th>受　　　　　　け</th><th>打　　　　　　ち</th></tr>
<tr><td>①</td><td>左足前に杖を立て構え，</td><td>突きの構え。</td></tr>
<tr><td>②</td><td rowspan="2">左足から左前方に進んで軽く受け流す。</td><td rowspan="2">直突き。</td></tr>
<tr><td>③</td></tr>
<tr><td>④</td><td rowspan="2">相手の面を突く。</td><td rowspan="3">上段返し。</td></tr>
<tr><td>⑤</td></tr>
<tr><td>⑥</td><td rowspan="4">右に体を移し下段受け，そのまま打ち込む。</td></tr>
<tr><td>⑦</td><td rowspan="3">下段打ち込み</td></tr>
<tr><td>⑧</td></tr>
<tr><td>⑨</td></tr>
</table>

1			
2	3	4	5
6	7	8	9

Second Kumijō *(See pages 102, 103)* *(See pages 102, 103)*

No.	Uke	Uchi
1	Stand with the jō in front of the left foot.	Prepare to thrust.
2 3	With the left foot, step forward to the left, and, flowing with the thrust, defend.	Thrust straight forward.
4 5	Thrust of the opponent's face.	Jodan gaeshi
6 7 8 9	Move your body to the right and block his low strike. As shown, strike at the opponent's head.	Strike low to the leg.

組　杖—(3)

写真	受　　　　け	打　　　　ち
①	構え	構え
② ③ ④	左に移動し下段受け。 （右手の持ち方に注意）	相手の左足を突く。
⑤ ⑥	左手を中心にして半回転させ叩き落す。	しごいて脇腹を突く。
⑦ ⑧	脇腹を突く。	

Third Kumijō *(Refer to page 106)*

		1	2
		3	4
5	6	7	8

Third Kumijō *(See pages 104, 105)*

No.	Uke	Uchi
1	Stand with the jō in front of the left foot.	Prepare to thrust.
2 3 4	Move to the left and parry his thrust. (Pay attention to how the right hand holds the jō.)	Thrust at uke's right leg.
5 6	Hold the jō in the middle with the left hand, give it a half turn and strike down.	Withdraw the jō and thrust again at uke's side.
7 8	Thrust at the opponent's side.	

組　杖—(4)

（写真は次頁）

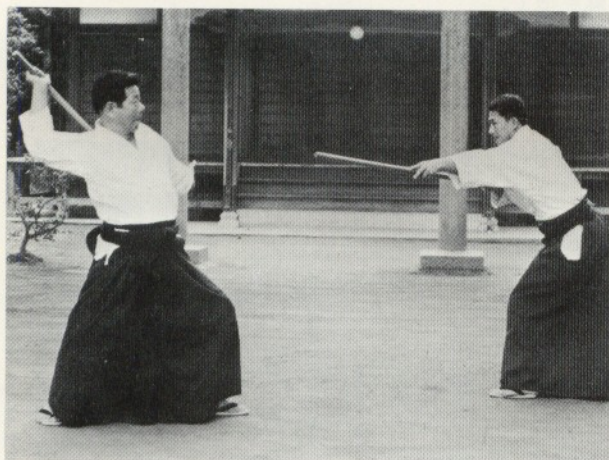
写真	受　け	打　ち
①	構え	構え
② ③ ④	右足を開いて突きを流す。	直突き
⑤ ⑥ ⑦ ⑧ ⑨	片手遠間打ち （杖を首につけ，反動を利用して打ち込む）	大きく後退し，全体をかばう。
⑩ ⑪ ⑫	右足を左前方に進め左足を引きつけ相手の水月を突く。	脇を突く。

Fourth Kumijō *(See pages 108, 109)*

No.	Uke	Uchi
1	Stand with the jō in front of the left foot.	Prepare to thrust.
2 3 4	Step around to the rear with the right foot out of the line of attack.	Choku tsuki
5 6 7 8 9	Katate toma uchi. (Put the jō behind the neck, take one step forward. During the step, strike at the opponent.)	Take a large step to the rear and cover the entire body.
10 11 12	Step forward with the right foot and thrust at the pit of the opponent's stomach.	Thrust at uke's side.

組　杖―(4)

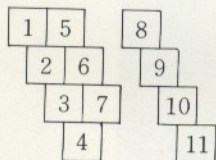
(前頁参照)

Fourth Kumijo
(Refer to page 107)

1	2	3	4
5	6	7	8
8	10	11	12

組　杖—(5)

（説明は次頁）

Fifth Kumijō

(Refer to page 112)

組　杖―(5)

（写真は前頁）

写真	受　け	打　ち
①	構え	構え
② ③	体を開いて流す	直突き
④ ⑤	突き	右後方に移動し，かわす
⑥ ⑦ ⑧	左足を引き体をしずめ横面をかばう。	片手下段返し
⑨ ⑩ ⑪	一重身になって受けつつ突く。	左足から打ち込む。

Fifth Kumijō *(See pages 110, 111)*

No.	Uke	Uchi
1	Stand with the jō in front of the left foot.	Prepare to thrust.
2 3	Move your body out of the line of attack, flowing with the thrust.	Choku tsuki
4 5	Thrust	Dodge uke's thrust by stepping to the right rear.
6 7 8	Step back with the left foot. Drop to your left knee and protect the left side of your face.	Katate gedan gaeshi.
9 10 11	During your defense adopt the hito e mi stance and thrust.	Step forward with the left foot and strike.

開祖 植芝盛平翁　　The Founder, Professor Morihei Ueshiba

組　杖―(6)

組杖―(6)は，突ける時にも突かず体術的に相手を制する技である。

（116頁参照）

	1	2	3
4	5	6	7
8	9	10	11

Sixth Kumijō *(Refer to page 116)*

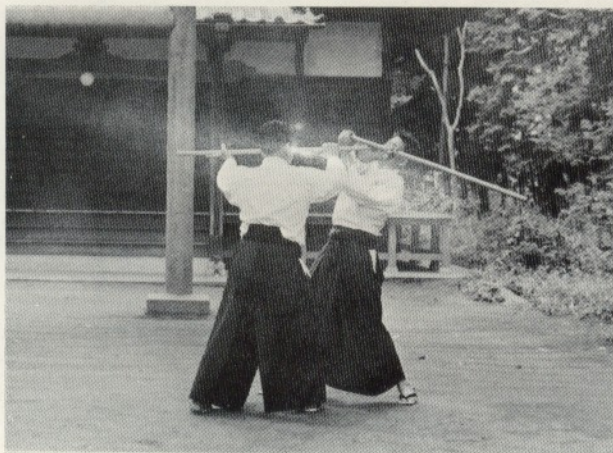
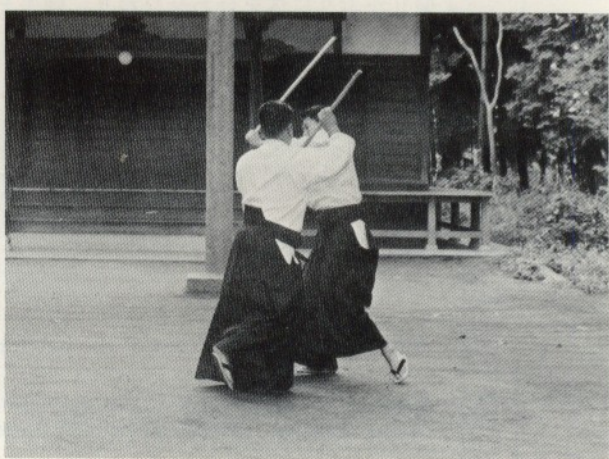
The Sixth Kumijō is for controlling the attacker through taijutsu style movements. During the defense, one does not thrust even though it is possible to do so.

組　杖―(6)　（前頁写真）

写真	受け	打ち
①	構え	構え
② ③	左に移動し流す。	突き
④	軽くおさえる。	上段返し
⑤ ⑥	左足を前に進め相手のひじを制する。	
⑦ ⑧	右半身に体を開き，相手の両手の間に杖を通す。	打ち込み
⑨ ⑩ ⑪	振りかぶりに体を合わせひねり，両手を制して相手を投げる。	

Sixth Kumijō *(See pages 114, 115)*

No.	Uke	Uchi
1	Stand with the jō in front of the left foot.	Prepare to thrust.
2 3	Step to the left, move out of the line of attack flowing with the opponent's thrust.	Thrust
4	Move lightly to hold his jō down.	Jodan gaeshi
5 6	Step forward with the left foot and raise the jō to control the opponent's elbow.	
7 8	Move around widely to right hanmi and pass your jō between the opponent's arms.	Strike down.
9 10 11	As he raises his jō to strike, move in with his motion, turn and throw him by control over both of his arms.	

組　杖―(7)　（次頁参照）

写真	受　け	打　ち
①	構え	構え
② ③ ④	左足を引きかわす。右手は左手の下で杖を握る。	下段打ち込み
⑤ ⑥	右足を右前方に移動し受け流す。	突き
⑦ ⑧ ⑨	左足を進め両手を制し相手を投げる。	左足が出て打ち込み。

Seventh Kumijō *(See pages 118, 119)*

No.	Uke	Uchi
1	Stand with the jō in front of the left foot.	Prepare to thrust.
2 3 4	Step back with the left foot and block his strike. Be sure to grasp the jō with the right hand under the left.	Strike down at uke's leg.
5 6	With the right foot, flow forward to the right front.	Thrust
7 8 9	Step on the opponent's left foot, extend the jō against his arms and fell him.	Strike down with the left foot forward.

組　杖—(7)　（前頁説明）

Seventh Kumijō *(Refer to page 117)*

1	2	3	
4	5	6	
	7	8	9

開祖 植芝盛平翁（40代）

The founder, Professor Morihei Ueshiba about age 45.

2．杖取り

Jō Tori

①

②

⑤

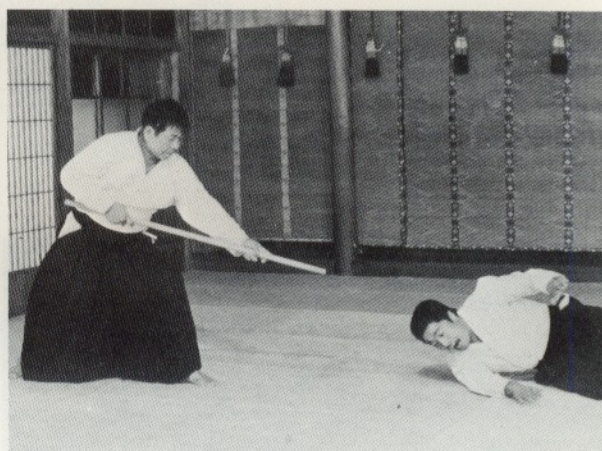
⑥

杖取り—(1)

写真	受　け
①	左半身
② ③	右足を開いて突きをかわし杖を握る。
④ ⑤ ⑥ ⑦ ⑧	相手の右手を制して投げる。

③

④

⑦

⑧

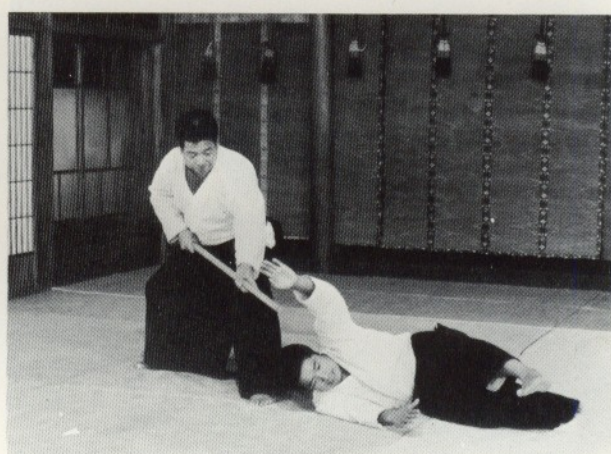
Jō Tori No. 1

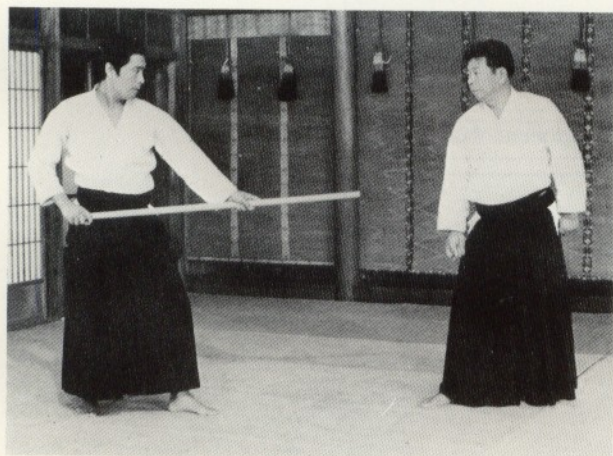
No.	Uke
1	Stand in left hanmi.
2 3	Step around with the right foot to move your body away from the opponent's thrust and grasp his jō.
4 5 6 7 8	Lock the opponent's right arm and throw him.

杖取り—(2)

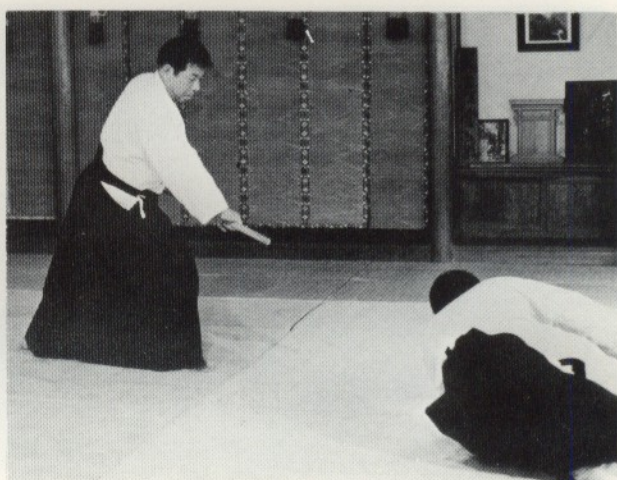
写真	受け
①	左半身
② ③	体を開いて杖を握る。
④	右足を相手の左足の前に進める。
⑤ ⑥ ⑦ ⑧	自分の杖を振りかぶる様に回転しながら相手をくづす。

Jō Tori No. 2

No.	Uke
1	Stand in left hammi.
2 3	Move your body out of the line of attack and grasp the jō.
4	Step in front of your opponent with your right foot.
5 6 7 8	Raise the jō over your head, turn and destroy your opponent's balance.

1	2	3	4
5	6	7	8

杖取り—(3)

1	2	3	
4	5	6	7
	8	9	10

Jō Tori No. 3
(Refer to page 128)

写真	受け
①	右半身
② ③ ④	体を開き，右手で相手の左手の下から杖を握る。(右手の握り方に注意)
⑤ ⑥ ⑦	相手の左ひじを制して振りかぶる。
⑧ ⑨ ⑩	右半身となって相手に寄り振りおろして投げる。

Jō Tori No. 3 (*(See pages 126, 127)*

No.	Uke
1	Stand in right hammi
2 3 4	Step out of the attack line and grasp the jō under the opponent's left arm with your right hand. (Note how the right hand holds)
5 6 7	Lock his left elbow and raise the jō.
8 9 10	Move to right hammi, align with his body, raise the jō up and throw him.

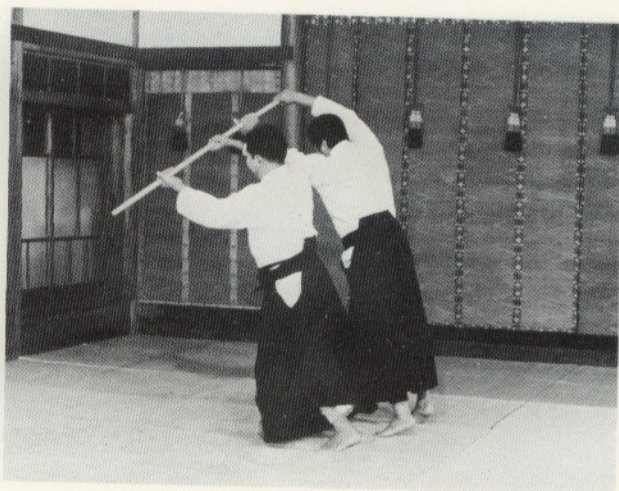
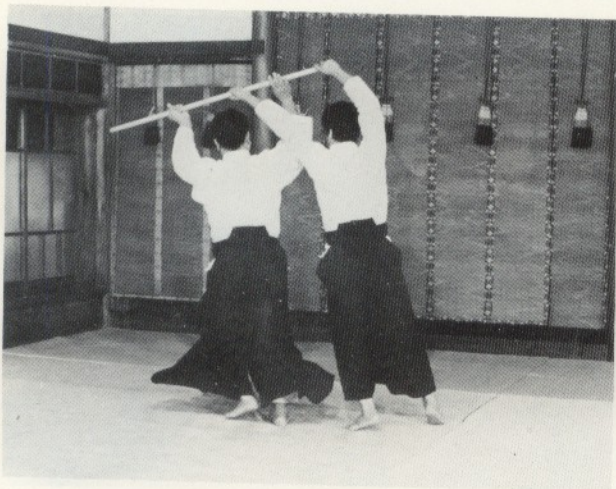



写真	受　け
④ ⑤ ⑥	右半身に変り，右手を相手の両腕の間に入れて杖を握る。
⑦ ⑧ ⑨	左手を制して投げる。

杖取り—(4)

			1
2	3	4	5
6	7	8	9

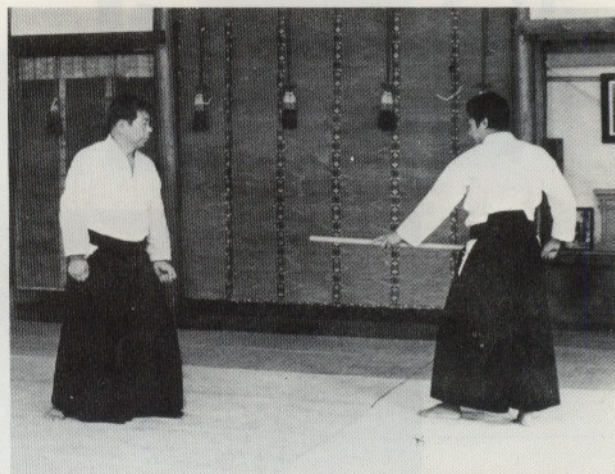
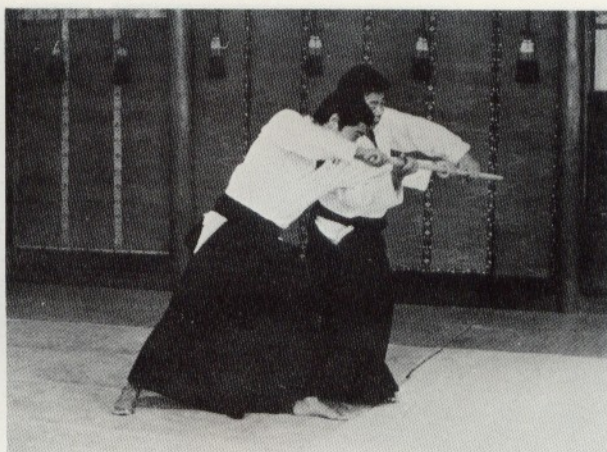
Jō Tori No. 4

No.	Uke
4 5 6	Move to right hammi, grasp the jō between the opponent's arms with your right hand.
7 8 9	Lock his left hand and throw.

①

杖取り—(5)

写真	受　け
①	左半身
② ③ ④	右足から右に飛んで体を変向する。
⑤ ⑥ ⑦	左足を中心にして体を回転させる。

②

③

④

Jō Tori No. 5

No.	Uke
1	Stand in left hammi.
2	
3	Step forward with the right foot and turn (Tai no Henko).
4	
5	
6	Pivot on your left leg.
7	

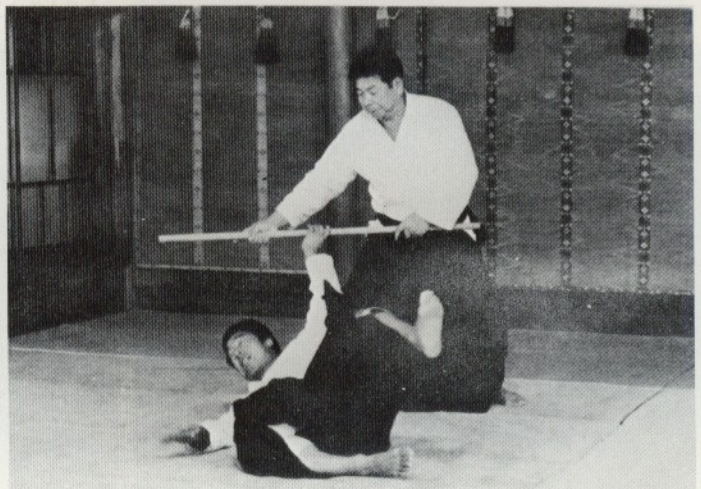
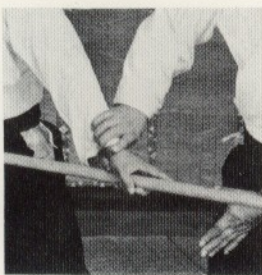
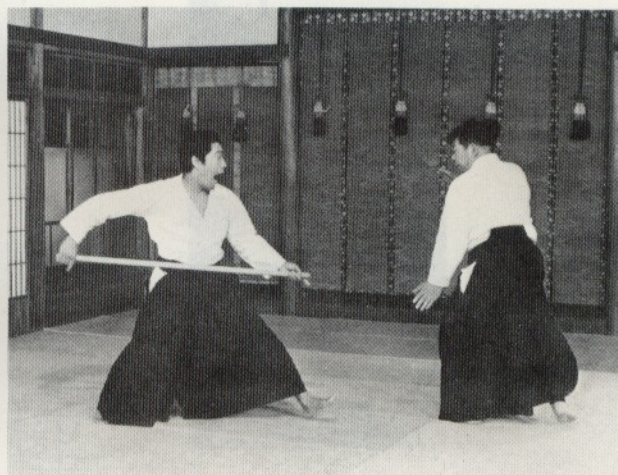
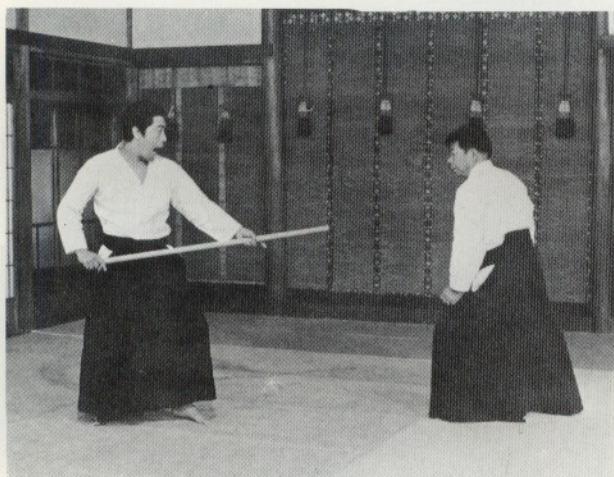
⑦

杖取り—(6)

写真	受　け
①	左半身
② ③ ④ ⑤	相手の左手を両手で握り右腕をひじにかける。
⑥ ⑦	腰を右下にひねる。(右半身)

1			
2			7
3	4	5	6

Jō Tori No. 6

No.	Uke
1	Stand in left hammi.
2 3 4 5	Hold the opponent's left hand with both of yours and lock his right arm under your elbow.
6 7	Turn the hips to the right. (right hammi)

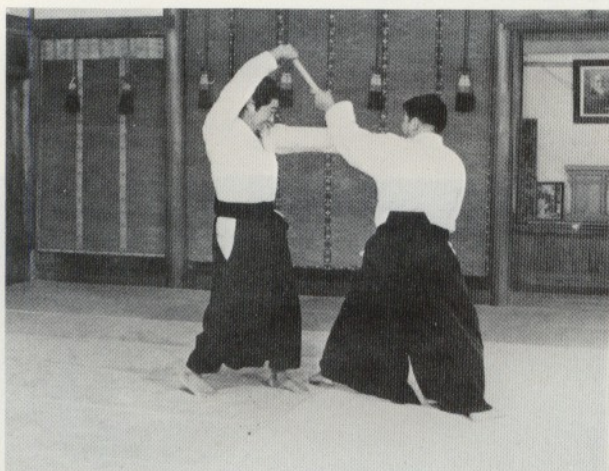
杖取り―(7)

写真	受　　　　　　け
② ③	右足で体を開き，右手で杖を握る。
④ ⑤ ⑥ ⑦	相手の左足を踏み，左手を突き出して倒す。

Jō Tori No. 7

No.	Uke
2 3	Step around with the right foot, move out of the attack line and grasp the jō.
4 5 6 7	Step on the opponent's left foot and extend your left hand to fell him.

1	2	3	4
5	6	7	

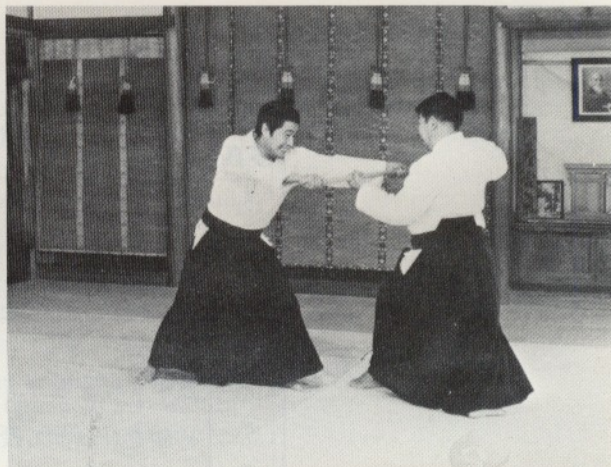
①

②

⑤

⑥

杖取り—(8)

写真	受け
②	右足で体を開く。
③	両手で杖を握る。
④ ⑤	相手の左手を中心に右手を制する。
⑥ ⑦ ⑧	杖を突き出して投げる。

③

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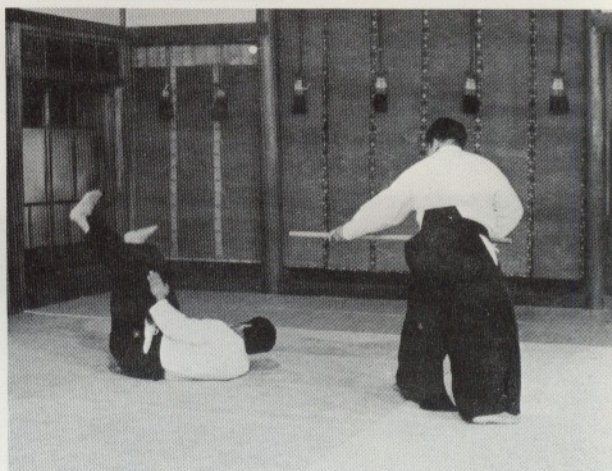

⑧

Jō Tori No. 8

No.	Uke
2	Rotate your body out of the line of attack.
3	Grasp the jō with both hands.
4 5	Pivot the jō around the opponent's left hand controlling his right.
6 7 8	Execute a thrust to throw him.

杖取り—(7)

写真	受け
② ③ ④	体を開き杖を流す。
⑤ ⑥ ⑦ ⑧	左手で杖を取り，右足を相手の後方に進め腰をひねって投げる。

Jō Tori No. 9

No.	Uke
2 3 4	Slide your body alongside the thrust and flow with it.
5 6 7 8	Take the jō with the left hand. Move the right foot to the opponent's rear turn your hips and throw him.

1	2	3	4
5	6	7	8

杖取り—⑽

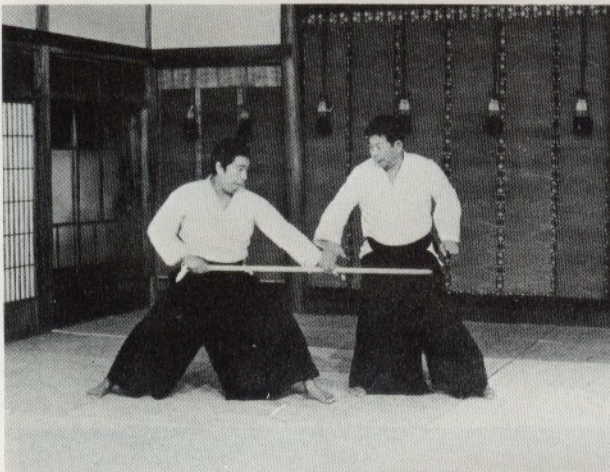
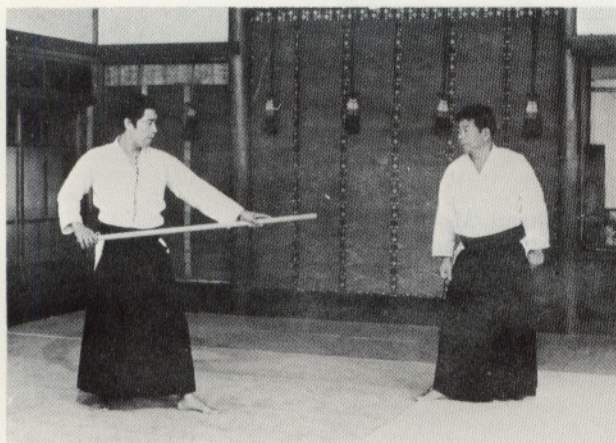
Jō Tori No. 10

1	2	3	4
5	6	7	8
9	10		

写真	受　　　　　　　け
② ③	左足で体を開く。
④ ⑤	右手で杖を握る。
⑥ ⑦ ⑧	左手を添え腰をひねり左半身となる。
⑨ ⑩	杖を突き出して投げる。

No.	Uke
2 3	Step around with the left foot out of the line of attack.
4 5	Grasp the jō with the right hand.
6 7 8	Hold with the left hand, move to left hammi and turn the hips.
9 10	Thrust with the jō and throw him.

Jo Tori No. 11

No.	Uke
2 3	Hold the opponent's left elbow with your right hand.
4 5	Step on the jō with your right foot.

杖取り—⑾

写真	受け
② ③	相手の左ひじを右手で制する。
④ ⑤	右足で杖を踏む。

3. 杖・体術の理合

（体術に対する杖捌き）

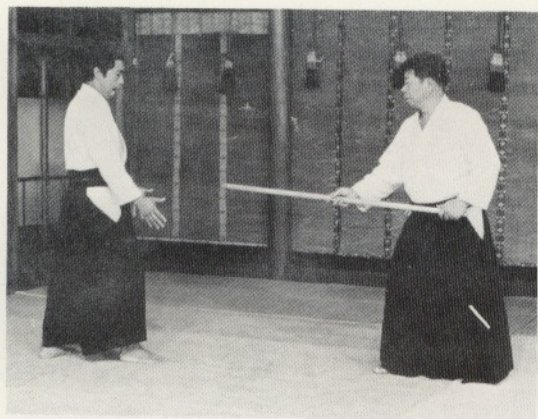
Jo and Taijutsu Relationships

(The attacker tries to take the jō)

この技は，杖をもって打ったり突いたりするのではなく，杖をもたれた時あるいはもとうとする気を導いて投げる技である。

These techniques are used to lead an opponent instead of striking or thrusting at him.

	3
1	4
2	5

①
②
③
④
⑤
⑥
⑦
⑧

⑨

理　合—(1)

写真	受　け
①	相半身
②	杖をもたせる。
③ ④ ⑤	杖を振りかぶり，相手の表に入る。
⑥ ⑦ ⑧ ⑨	腰をひねり体を変向し杖をふりおろす。

Technique No. 1

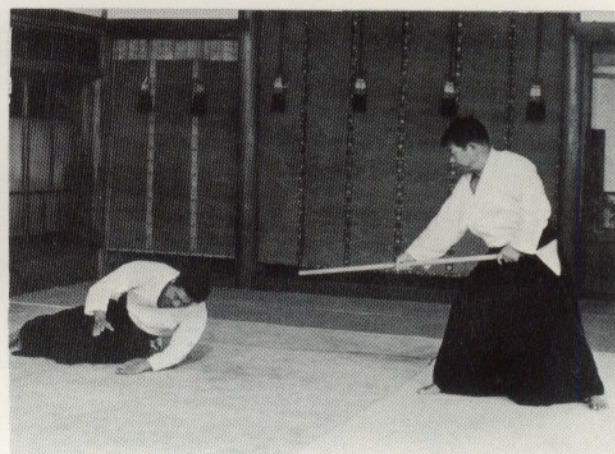
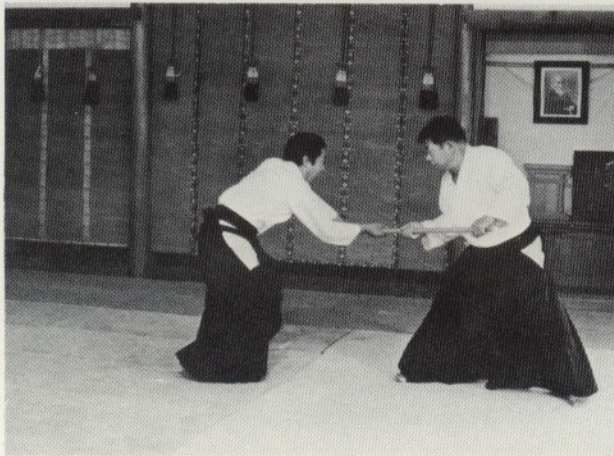
No.	Uke
1	Stand in right hammi.
2	The opponent grasps your jō.
3 4 5	Raise the jō over your head, enter in front of your opponent.
6 7 8 9	Turn your body and strike down with the jō.

理　合―(2)

写真	受　　　　　け
③	握ってくる力を流し
④	杖を振りかぶる。
⑤ ⑥ ⑦	相手の後方に半歩進んで振りおろす。

Technique No.2

No.	Uke
3	Flow with the opponent's power.
4	Raise the jō over your head.
5 6 7	Slide a half a step to his rear and strike down with the jō.

写真	受　け
③ ④	おさえてくる力を下に導き左手を制する。
⑤ ⑥ ⑦ ⑧	相手側に進みつつ杖を突き出して投げる。

1	2	3	4
5	6	7	8

No.	Uke
3 4	As the opponent tries to hold your jō down, lead him down, and control his left arm.
5 6 7 8	When the opponent leans forward, thrust with the jō to throw him.

①

②

理　合—(4)

写真	受　　　　　け
① ②	相手の持とうとする気を完全に導く。
③ ④ ⑤ ⑥	相手の右足に杖を入れすくい上げる。

④

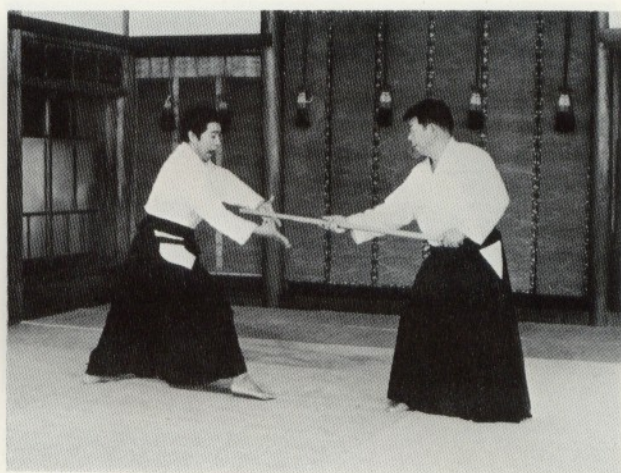
③

Technique No. 4

No.	Uke
1 2	As the opponent grasps your jō, you must lead his Ki completely.
3 4 5 6	Scoop up the opponent's right leg to throw him.

⑤

⑥

①

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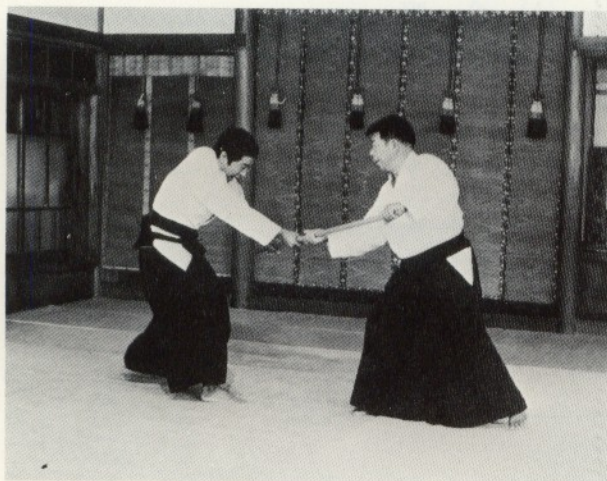
③

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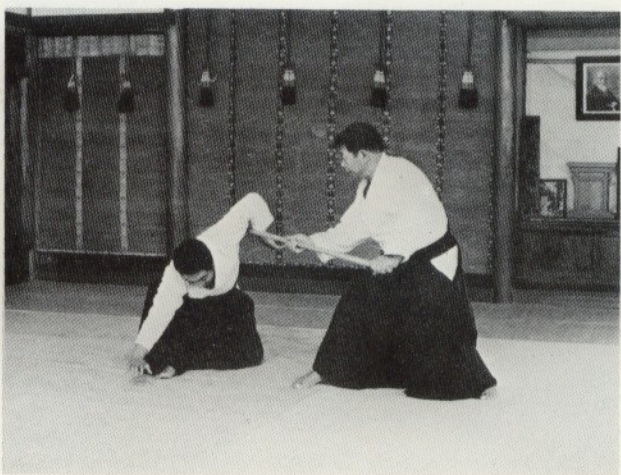
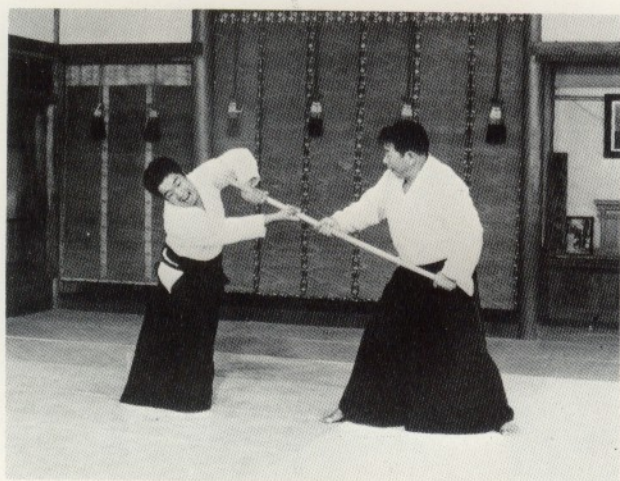
⑥

⑦

Technique No. 5

No.	Uke
3 4 5 6	Control the opponent's left wrist.
7 8 9	Raise the jō from his side, step around with the left foot and restrain him.

⑤

理　合—(5)

写真	受　け
③ ④ ⑤ ⑥	相手の左手首を制する。
⑦ ⑧ ⑨	脇から杖を差し込み，左足を開いて相手側に寄る。

⑧

⑨

①

②

理　合一(6)

写真	受　け
④ ⑤ ⑥ ⑦	体をひねり右足を後方に進めて投げる。

Technique No. 6

No.	Uke
4 5 6 7	Turn your body, step back with the right foot and throw him.

③

④

⑤

⑥

⑦

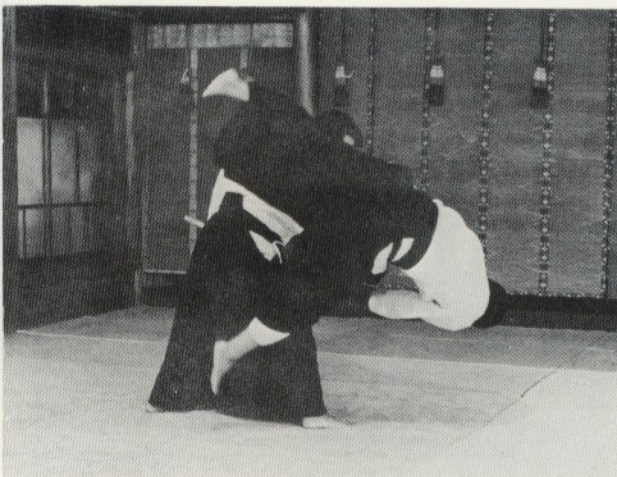
理　合―(7)

写真	受　け
③ ④	腰をおとし左足を引く（又は右足が出る）
⑤ ⑥ ⑦ ⑧ ⑨	両手で半円を描くように杖を額に振り上げる。右足で相手に進み寄り腰をきめてひねりおろす。

Technique No. 7

No.	Uke
3 4	Lower the hips and step back with the left foot. (The right foot is forward.)
5 6 7 8 9	Drawing a half circle with both hands, raise the jō to your forehead. Step forward with the right foot to move the opponent. Settle the hips, turn them and throw.

①

④

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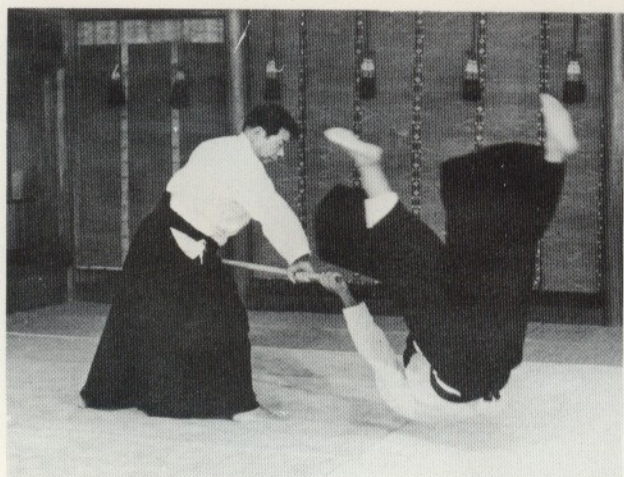
③

⑤

⑥

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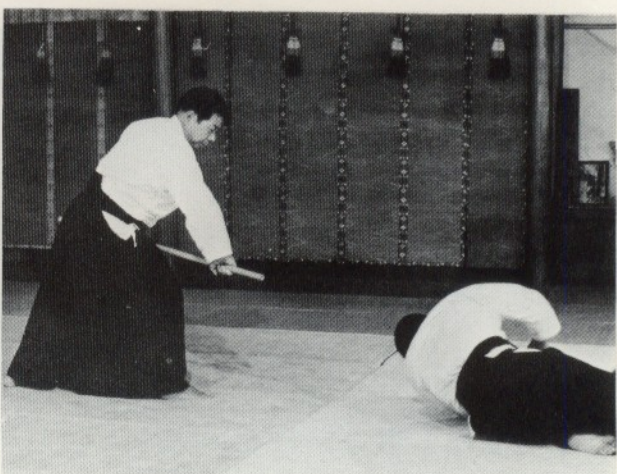
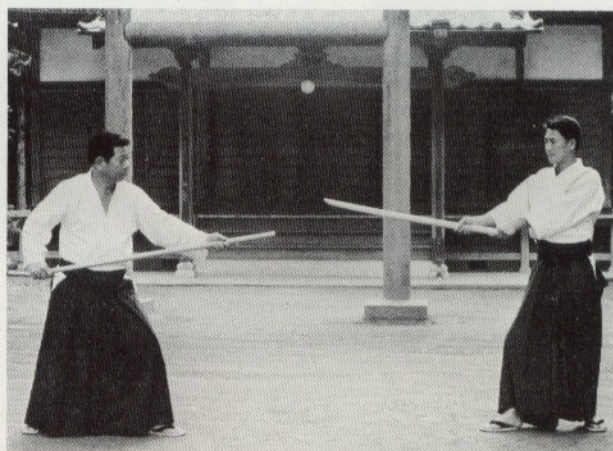

⑨

4 杖・剣の理合（剣に対する杖捌き）

Jō and Ken Relationships

理　合—(1)

写真	受け……杖	打ち太刀
①	左半身	右半身
② ③	相手の剣を叩き落す。	
④ ⑤ ⑥ ⑦	相手の右小手を制する。 突きの態勢。	左に飛んで流し，上段から打ちおろす。

	1	2	3
4	5	6	7

Technique No. 1

No.	Uke – Jō	Uchitachi
1	Stand in left hammi.	Stand in right hammi.
2 3	Hit the opponent's ken down.	
4 5 6	Control the opponent's right wrist.	Flow to the left raise the ken and strike.
7	Thrust	

理　合—(2)　　Technique No. 2

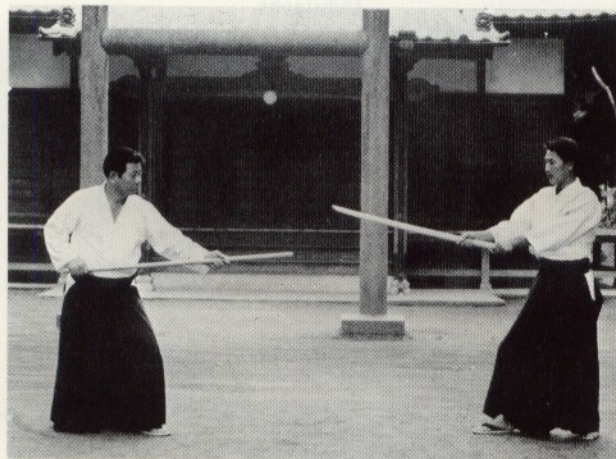



写真	受け …. 杖	打ち太刀
①		正面打ち込み。
② ③ ④	右に体を移し面打ち。	
⑤	杖をたぐる。	
⑥ ⑦ ⑧	左に移り突きを流し下段返し，脇を打つ。	左足から突き。

③

④

⑦

⑧

No.	Uke – Jō	Uchitachi
1		Strike with Shōmen Uchi Komi.
2 3 4	Step off to the right and strike his face.	
5	Withdraw the jō.	
6 7 8	Flowing with his thrust, step to the left. Do Gedan Gaeshi and hit his side.	Thrust stepping forward with the left foot.

理　合一(3)

写真	受け …… 杖	打ち太刀
② ③ ④	相手の振りかぶりに合わせて飛び込み，両ひじを制する。	正面打ち込み
⑤ ⑥	体を開いて打ちおろす。	

Technique No. 3

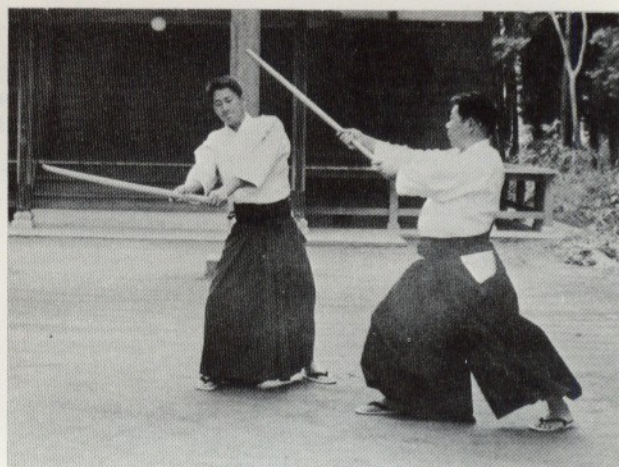
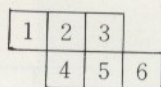
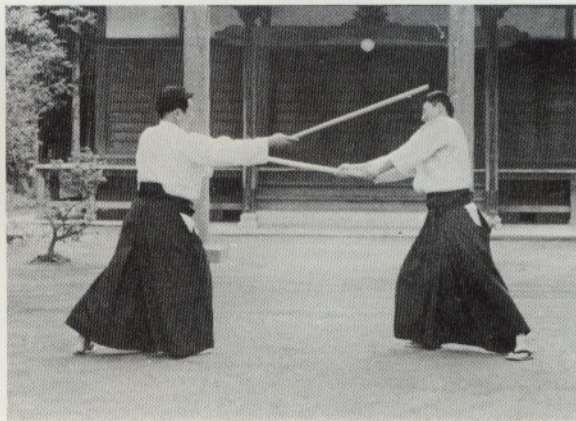
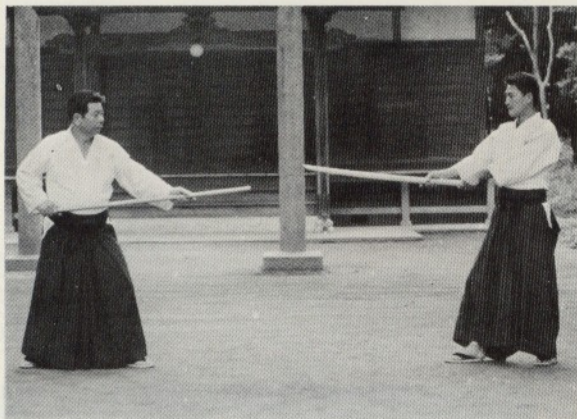
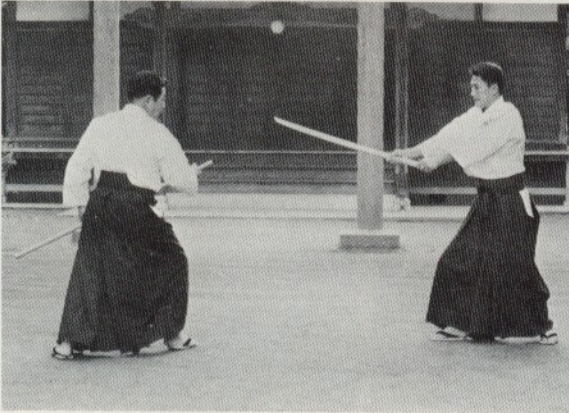
<table>
<tr><th>No.</th><th>Uke – Jō</th><th>Uchitachi</th></tr>
<tr><td>2
3
4</td><td>Blend with the opponent as he raises his ken and control his elbows.</td><td rowspan="2">Strike with Shōmen Uchi Komi.</td></tr>
<tr><td>5
6</td><td>Move widely to the right and strike.</td></tr>
</table>

理　合—(4)

写真	受け …… 杖
② ③	振りかぶりに合わせて入る。
④ ⑤ ⑥	相手の右ひじを制し左足で体を開く，杖を立てて両手を制して抜ける。

Technique No. 4

No.	Uke – Jō
2 3	Blend with the opponent as he raises his ken and enter with the jō.
4 5 6	Extend against his right elbow, and pivot on your left foot. Raise the jō, wrapping up his hands and throw him.

1	4
2	5
3	6

1	2	3	4
5	6	7	8
9	10	11	12
13	14		

理　合―(5)

（次頁参照）

Technique No. 5
(Refer to page 168)

理　合—(5)（前頁参照）

写真	受け……杖	打ち太刀
② ③ ④ ⑤ ⑥	上段返し面打ち	正面打ち込み
⑦	杖をたぐる。	
⑧ ⑨ ⑩	左半身に転じて小手を打つ。	連続打ち込み
⑪ ⑫ ⑬ ⑭	八相返し面打ち	連続打ち込み

Technique No. 5 *(See pages 166, 167)*

No.	Uke – Jō	Uchitachi
2 3 4 5 6	Move with Jodan Gaeshi and strike his face.	Strike with Shōmen Uchi Komi.
7	Withdraw the jō.	
8 9 10	Move to the left and strike his wrist.	Strike with Renzoku Uchi Komi.
11 12 13 14	Do Hassō Gaeshi and strike his face.	Strike with Renzoku Uchi Komi.

①

②

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⑥

八相返しの動作

①	右半身に構える。
②	左半身に移りつつ,
③	右手を中心に左手を前に出す。
④	左手で軽くおさえる。
⑤	腰を使って杖を半回転する。
⑥	八相の構え

The Hassō Gaeshi Movement

1	Stand in right hammi.
2	Change to left hammi.
3	Place the right hand at the center of the jō. The left hand is forward.
4	The left hand lightly moves the jō down.
5	Move the hips back and give the jō a half turn.
6	Stand in Hasso no Kamae.

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⑧

理　合一(6)

Technique No. 6

(Refer to page 172)

写真	受け‥‥杖	打ち太刀
② ③	振りかぶりに合わせて突く。	正面打ち込み
④ ⑤	打ちおろしに合わせて上段返し。	
⑥ ⑦	突きの気持ちで両手の間に杖を差し込む。	
⑧ ⑨ ⑩	体をひねり両手を制して投げる。	

Technique No. 6 *(See pages 170, 171)*

No.	Uke – Jō	Uchitachi
2 3	Blend with the opponent as he raises his ken and thrust.	Strike with Shōmen Uchi Komi.
4 5	As he strikes move with him to Jodan Gaeshi.	
6 7	As if thrusting, insert the jō between his arms.	
8 9 10	Turn the body, extend against his hands, and throw.	

理　合―(7)

写真	受け…… 杖	打ち太刀
② ③	上段返し面打ち	正面打ち込み。
④ ⑤ ⑥	左に体をかわし出足を打つ。	連続打ち込み。

Technique No. 7

No.	Uke – Jō	Uchitachi
2 3	Move with Jodan Gaeshi and strike his face.	Strike with Shōmen Uchi Komi.
4 5 6	Move to the left and strike his leading foot.	Strike with Renzoku Uchi Komi.

1	4
2	5
3	6

①

②

理　合—(8)

写真	受け…杖	打ち太刀
①	右半身	
② ③ ④ ⑤	右足を左前方に進め剣をかわし，杖で相手の右足をすくい上げて投げる。	正面打ち込み

③

④

⑤

Technique No. 8

No.	Uke – Jō	Uchitachi
1	Stand in right hammi.	
2 3 4 5	Move forward to the left with the right foot to dodge the opponent's strike. With the jō scoop up his right leg and throw him.	Strike with Shōmen Uchi Komi.

①

②

⑤

⑥

理　合—(9)

写真	受け….杖	打ち太刀
② ③ ④	左に飛んで小手を打つ,	正面打ち込み
⑤ ⑥	左足を相手の後方に進め腰をひねって投げる。	

③

④

Technique No. 9

No.	Uke – Jō	Uchitachi
2· 3 4	Move forward to the left and strike the opponent's wrist.	Strike with Shōmen Uchi Komi.
5 6	Move your left foot the opponent's rear, turn the hips and throw him.	

理　合—⑽

写真	受け……杖	打ち太刀
①	左半身	
② ③ ④ ⑤	上段返し下段打ち	正面打ち込み

Technique No. 10

No.	Uke – Jō	Uchitachi
1	Stand in left hammi.	
2 3 4 5	Do Jodan Gaeshi but strike low at the leg.	Strike with Shōmen Uchi Komi.

①

②

③

④

⑤

検印廃止

合気道—剣・杖・体術の理合（第二巻）

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